THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

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# бне Спире.

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A LITERARY man, poet and critic as well, once remarked that a certain singer had the faculty of getting "inside the meaning of the text" he sang. If this is true of a singer, why not, of necessity, much more demanded of a player? The latter has no words to help direct the thoughts of his hearers. He must create the poetic atmosphere that of times help sto give to an instrumental composition life, grace, and beanty.

\* \* \* \*

SHOULD artists marry? is a question that has often been propounded. Some people question if a man of the true musicianly type can he a good hushand. His art must ever be dearer and closer to him than any wife, they argue; his thoughts, his real being, will he so much absorbed by the Muse that he will be careless, even ueglectful, of the one who bears his name. Other considerations are niged, especially on the financial side; the smewhatt irregular and uncertain nature of earnings, the rather common nubusiness-like habits of the average musician; his sangaine, excitable nature, which unfits him to cope with the prosaic details of domestic life; to say nothing of the temptations to infidelity from the mature of his avocation.

Is it not possible that some of these ideas arise from the fact that in many people's eyes there is still a glamonr, that they do not take a clear, practical view of the matter? A musician is a business man, striving, as others, oc arra a livelihood,—often a precarious and uncertain one, it is true,—yet with a heart lightened by love and eathenisating for his art. If his neighbors view him in the light of a man pursuing a certain avocation, laboring with the talents that God has given to him, just as other men are supposed to do, why should he not live under men are supposed to do, why should he not live under the same conditions as other men? Too many people still see around the musician, the artist, the poet, and other artworkers, a halo of romance that tends to injure the object of this silly pseudo-adoration.

\* \* \* \*

HAVE you ever heard a one time popular recitation in the style of a homiletical treatment of the familiar nursery legend of "Old Mother Hubbard"? How many compositions are as ridiculously apparent as mere mechanical initiations of works really founded upon true thought expressed in musical symbols; or, looking at the subject from another side, how often serious compositions are rendered as haddy as to be reduced to mere

parodies hefore which the true devotee feels impelled to laugh, yet dare not !

gu, yet date not .

"THERE is something fascinating about the music life!" said a student one day. "A man or woman who takes up that work must have many happy hour in the course of a life-time. I have so many even in my modest part of a dilettant." The cynical musician smiles, hut grimly, when he hears such outhersts from upplis.

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A BALIROAD track across a level plain, viewed from the roadside in a spot far removed from the centers of busy commercial and social life, seems a potential force of almost infinite possibilities. But let a man, cut off from the rest of the world by accident or design, have the means of making to himself music, and vistas of spiritaal life are opered to him, broader and richer than any that the railroad may suggest to the recluse by the mountain side, or on the wide-spreading prairie. There is potentiality in your piano, your violin, your pencil and scrap of music-paper, my brother-musician

. \* . \* .

TRAIN your imagination! Fill your send with enthansiasm! Work to express your ideas! What follows? So very little, often. We say, "Words are imadequate to express certain feelings." Is it note so with the singer, the player? He must feel so much in order to be able to express, through our weak, mechanical, material instruments, a very little.

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You call yourself a teacher, but are you one? What a pregnant word it is 1-teaching. Be sure that you do teach. No work is worthy to be a life-work that does not demand earness, concentrated effort. If your teaching is of the happy-go-lucky kind, it can scarcely he worthy the name.

A CORRESPONDENT recently said: "One of your editorial notes seemed just to fit my case." One idea in a page, if it be one to aid, to stimulate others, is worth having written. Why not try to give your ideas to others in such form and expression as to do them good?

. \* . \* .

Experientia docet (experience teaches). The old Latin dogma is familiar to all. If the expression, as above, is mow, the idea is not, as many of us have learned through hitter travail. Yet a truth learned hy one's own hard work, earnest toil, and nuselfash endeavor, is worth much more than ten learned by mere hearsay. What we have wreated for and have assimilated becomes bone of our bone, flesh of our flesh, and a living force in on-hearts and lives. Are you delving after truthe? He a student first and then a teacher. What you know should be a part of your real self.

What peculiarities are in each of your pupils that
may form the pivotal point of your work for them? You
must get some one thing to tie to—a hase of operations
from which to make further advances.

. \* . \* .

TRAIN the fingers for musical purposes, but keep mind training also space.

THE successful musician needs certain well-developed elements of character. A delicate sensitiveness is one of these, and strong emotious is another. But both of

these tend to unfit him for rough and-tumble contact with the world of husiness. If things go wrong he is too much stirred up, perhaps even to the loss of selfcontrol and to the letting loose of his temper. Scores of things in every-day life that other people take no notice of irritate him, and people call him thin-skinned and fussy. His daily studies demand of him perfection in the minutest details, and these small things soon mean to him so much that he is constantly annoyed hy the carelessness of others, not only in regard to his pupil's heedless hlunders, but in the common affairs of daily living and by contact with his fellow-men. If he was not made this way he would be no musician. And yet he should learn to confine his exacting demands to his art and not require or expect too much of the people with whom he comes in contact. He must learn to take life and its personal experiences as he does the weather, as a matter of course.

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Just how much the teacher abould consider the family iricamstances of his pupils in the pieces that he selects is a grave question. Often muici lessons demand close economy in the home that the daughter may take a few lessons, and these who are thus depriving themselves should have a reward in the music given, that it be not such as they can not enjoy. The daughter of the daylaborer will hardly shine in polite society, hence a carrier ful consideration of the people who will hear her play is but a common-sense daty. To give as good a quality of mnsic as circumstances will allow is also a common-sense daty. To give anch a pupil a severe course of technic, dry cfudes, and sonations would be, as it were, defrauding her and her parents and friends of the musical pleasures that are plainly their due.

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THE manufacturers of reed organs have placed hundreds of thousands of these instruments in the homes of the people, and thousands of teachers are daily giving lessons to reed organ pupils. A large part of reed-organ pnoils aim at nothing higher than to play gospel hymus and church music, and as a matter of fact, for home amnsement, playing and singing these hymns is much the larger part of their home musical enjoyment. Marches and dauce music come in for the next share of popularity. But the amhitious teacher can do much to improve the taste of his papils by inducing them to learn the best melodies and arrangements for this instrument. There are quantities of really good things, arranged in all grades of difficulty, published in sheetmusic form, as well as many good book collections of reed-organ music which will be an agreeable relief to the tonic and dominant harmonies of the gospel hymn.

. . . . .

CERTAIN business aspects of the teaching profession are constantly coming to the front: whether to charge for lessons by the term, quarter, month, or by the year; whether to charge for missed lessons; what shall be the charges for sheet misse? long price, or at a discount? If at a discount, what per cent. shall it be? If lessons shall be given at the pupil's home or in the studio; when there are two or more papils in a family, if they shall be taken at a discount; if there shall be one price to all or not. Contracts by the month are gaining ground. This gives one extra lesson a month frequently, but it offsets a lesson list now and then. About missed lessons, nothing but vacations especially arranged for, long absences, as going from home, or long cases of sick-

ness should go uncharged. If a lesson must nnavoid-

ably be missed it is but common courtesy to tell the

is the expressive and joss of accounts by patrons uever

paying. Taking it all in all, music should be sold at

hat price, or never at a discount of more than twenty-

five per ceut. Many teachers furnish at cost to pupils

who can not afford to pay full price, making it up on

their patrons who can afford to pay full price. It is au

almost universal experience that pupils do better work

when they take lessons at the teacher's studio. It is

more formal, there is an atmosphere of musical study

about it, and the fact that they have to prepare to go

for the lesson causes more earnestness of preparation

It is universally considered just to charge all slike, but

there may be circumstauces in which it would be just

to make a discount in tuition. Where there is a lack

of means to pay for music lessons it is sometimes best

. . . . .

THERE exists some confusion regarding the "stab

how much time to give to it in daily practice and how

to practice it. Many pupils allow their fourth finger-

nail-joint to collapse, instead of keeping it in a curved

position. It straightens out because it is too week to

few pupils all four of their fingers flatten or collapse.

In these cases the "stab touch" is of value if at the

but it should not be used with too much vigor, for

the shock to the joints tends to stiffen rather than to

strengthen. This touch indeed needs to be lightly used,

EXAMINATIONS FOR MUSIC TEACHERS.

the matter of au official examination for persons propos-

ing to teach music. England has a number of institu-

of Musicians at their recent meeting in London :

nations in our towns, and we find them appoint

ing any opinion as to the merits or motives of any of

and not practiced long at a time.

to take part in cash and take a note for the halauce.

#### Moman's Work in Music.

tember for then he can make a profitable use of the FROM time to time there have appeared in THE ETUDE time : still as the time has been engaged, there should accounts of musical societies and clubs composed of be no discount from the tuition. As to the sheet music amateur musicians, but none which seem to have worked charges, music gets worn and soiled and many pieces along the same line as the one with which I have the prove unsalable. Some pupils can not afford to pay for bonor to be connected. music, so the teacher gives a piece now and then. There

For this reason I venture to give an account of our society's work and scope. Our experience may prove an incentive to many students and lovers of music, who have a desire to combine work and social interests to

Our society, which we have named "The Crescendo," is now entering upon the fourth year of its existence -noteworthy fact, as the city in which the cluh is located has long enjoyed (?) a reputation for indifference to the better class of music.

The number of members is limited to twelve, elected by vote of the society, two negative votes being sufficient to exclude a candidate, thus securing congeniality among the members. Each successful candidate must possess a fair amount of musical education either in singing or the use of some instrument enough to enable her to interpret with some degree of intelligence the mayic of the various composers prescribed in the course of study for the year Meetings are held every two weeks from touch," as to what is intended by its cultivation, and October until June, at the homes of the different mem-

The program includes a written examination man the essays of the last meeting from questions provided by the examiner. A record of each person's work is made maintain the curved position when in active use. In a and a prize awarded at the end of the year to the oue having the largest number of correct answers. instant of key contact the finger is curved and kept so; musical program is taken np. A regular subject is as-Upon the conclusion of these important preindes the signed beforehand, and each member is expected to take active part either in solos, dnets, trios, or in any way she may prefer

Simple refreshments are offered by the bostess at the eud of the musical numbers, affording a delightful means of carrying out the social spirit of the gathering.

THERE has been considerable discussion concerning The latter part of the afternoon is devoted to a mnsical game prepared by the hostess. This may be original or a musical adaptation of the many games now in vogue. The work of the first two years was general in charactions which conduct examinations and grant certificates. ter, but last year a more elaborate plan of study was

The great aim of many people is to seenre a certificate. prepared and carried out, as the following will show: haw or whence seems a matter of small consideration. Sir John Stainer draws an interesting peu picture of October \$1 .- Country, Italy. Period, seventeenth and eighteenth Ocnoce 31:- ountry, task: vertod, secure as and eigeneutric centuries. Essay, "Music in Italy previous to Seventeenth Cen-tury." Sketch, Scarlatti, Composers: Carlssimi, Monteverde, Colonna, Stradella, Rossi, Scarlatti, Durante, Ciwaross, Pergolesi. the result in an address before the Incorporated Society

4. If amateurs want to become paid teachers, let them November 14.-Sketch, Cheruhlui. Composers: Cheruhini, Lotti, pass through the same training and ordeals as profes-sionals. There are scores of them, I am aware, who have November 28 .- Country, Germany. Period, seventeenth and eighsionals. Ture are scores or them, r am aware, who have already done so, and we meet them with friendly hand as co workers; but, the tests should be of universal application before we can even hope to sappress the vast teenth centuries. Essay," Music in Germany previous to Bach."
Sketch, Bach and Passion Music. Sketch, Handel and the Oratorio.

Composers : Bach, Handel December 12,-Sketch, Gluck. Composers: Gluck, Pleyel, Romberg,

august of worthless instruction now being given. And if any remedy cas be found, the sooner it is applied the If any reheaty cas we industry the second relative presenting and is bringing others in its train. One of them is this: If in any town some known tyro suidenly amountees that he has won a certificate, and takes his admiring triends December 26 .- Sketch, Mozart, Composers: Mozart, Klengel, January 9, 1897 .- Sketch, Haydn. Essay, "The Symphony."

January 23.—Sketch, Beethoven. Essay, "The Sonata,"
February 6.—Country, England. Period, seventeenth and eighinto his parlor to show them how elegantly it is printed and how heautifully it is framed, scores of other people teenth centuries. Sketch, Early Music in England. Composers: who rightly know how small his qualifications are go to him to be couched for the same examination. He does his best to get them through; the greater number he pulls through the more numerous will be his pupils.

February 20.-Country, Italy. Period, nineteenth century. ketches, Beilini, Donizetti, Rossini, Verdi.

March 6.—Essay, "Italian Opera." Composers: Same as February

he pulls through the more numerous will be his pupils. But these pupils, as soon as they get the coveted strips of paper, hegin to teach and prepare others for the same examinations. The result is that if one had teacher gets March 20.—Conntry, Germany. Period, nineteenth century. Sketchen, Weber, Spohr. Essay, "Romantic School," Composers: a start in a town it creates a constantly increasing class of had teachers, whose had influence goes on spreading

April 3 .- Sketches, Schubert, Meyerbeer. Illustrated reading, in ever widening circles. I once wked an old established and much respected provincial teacher how he was get-"The Eri King." Composers: Schubert, Meyerbeer.

April 17.—Sketch, Mendelssohn. Essay, "The Oratorios of Men-

May 1 .- Sketch, Schumann. Composer: Schnmann. May 15. - Minor German Composers. Sketches, Hiller, Rietz, Jen-

and nuch respected provincial tactice now he was get-ting on. He replied, Oh, there are no list is to be had now in this town or neighborhood, they are all teachers: A mother great evil is this: Men with a fewer eye to busi-ness have discovered how profitable it is to dispense cerness have discovered how profitable 11 is to dispease cer-lificaties, so, unstead of baring a few examining bodies of recognized position and probity, we find a large number of in-stutions and limited companies competing among themselves for the profitable business of holding exami-May 29.—Sketches, Franz, Brahms, Becker, Flotow, von Suppe.

June 5.—Skeich, Richard Wagner. Essay, "Wagnerian Opera," Illustrated reading, " The Flying Dutchman." agents and representatives all over the country to assist them in their unseemly scramble. Now, without offer-

A public musicale at which works of Schubert and Schumann were performed was given during the year. bere that bonesty compels the admission that hardly these examining bodies, one fanit they all have in common. They are responsible to nobody."

"What is worth doing at all, is worth doing well," and have taken only the hest of each composer's work, redering it, so far as we were capable, in a style hefitting

It has often been remarked that in our interconn neither nnfriendly spirit nor friction has developed. The explanation is simple. While we recognize the social spirit in onr gatherings, we emphasize the intellectual bond which unites us, and in mutual interchange of knowledge we have thus far found no opportunity for small jealonsies.

Emerson says, "Hitch your wagou to a star." This is tacitly onr motive. As we rise in musical and intellectual power, we must inevitably find more room for hroadening and increasing our capacities. By this means we hope still to retain and deserve our name "The Crescendo."-M. BERTHA ROBESON, of New

It is nnfortnnate, to say the least, that sectional and other animosities played so prominent a part at the late Convention of the Federation of Women's Musical Clubs which was held in Chicago

The press of the country could not restrain their gallantry; but made tootbsome morsels of the squabbles and rolled them under their tongnes with a gusto that savored of more than ordinary satisfaction. Sarrasmtipped witticisms and condescending cynicism colored every reference to the proceedings.

It is to be boned that the cause for which the real un selfish workers have been laboring has not heen injured by those who sought merely to fill the public eye and

Just how much serious work was done we are not prepared to say, and what permanent good has been accomplished remains to be disclosed by the future which is

That Mrs. Sutro did earnest, energetic, self-denying work must be acknowledged by all, even by those who refused her their monalified apprort. It has been proven that a Federation is among the possibilities. It is self evident that thorough and comprehensive organization, even a centralization of the general direction. must give force and definite energy to all efforts for the improvement of the home and social life of the women of the United States with all the multitudinous benefits implied by development in the life and ideals of the mothers and sisters

Mrs. Uhl, wife of the former ambassador to Germany, a lady of culture and high social experience and tack has an alluring field before her as president. The seed sown by Mrs. Sutro and her administration must have fallen into fallow ground in many places, and now let the new officers hend every effort to nourish and cherish the tender plants and bring them to a hardy maturity.

It is to be regretted, however, that the manner in which the contest was carried on, and the rather plain evidence of sectionalism, and, perhaps, even civic jeal ousy, have left scars that may require some time to heal. And yet we feel sure that the Eastern division of the Federation will turn in, and, with a will, set to work to carry on the work so successfully and promisingly initiated. Nothing is to be gained by division, and everything hitherto accomplished may be lost. The work is here to be done; let the workers not he wanting.

RUPERT HUGHES contributes an article to the March "Century" on "Women Composers," in which he says: A prominent publisher tells me that where, some years ago, only about one-tenth of the manuscripts sub mitted were by women, now their manuscripts outnum ber those of the men two to one. While this ratio will not hold in published compositions, the rivalry is close even there. Women are writing all sorts of music. A few of them have already written in the largest forms, producing work of excellent quality and still better promise. It is in the smaller forms, however-in instrumental solos and short songs-that they have naturally found their first success. So good has their work been The coming year will be devoted to nineteenth century composers in various countries. In selecting music deeper sincerity, truer individuality, and more adequate for our programs, we have kept in mind the saying, courage than the best of the women composers.

It is aunounced that Sarasate is to make a concert

PADEREWSKI played in Leipzig during the past mouth with Nikisch as conductor.

THE veteran violinist Joachim is still giving concerts. His quartet is to play in London this month.

A "FRENCH Bayrentb" at Versailles is talked of as a result of the recent Wagnerian movement in Paris. A NEW work by Richard Stranss, founded on the great

Snanish classic "Don Quixote," is soon to be given, it is said in Cologne.

MARMONTEL, a noted pianofore teacher of Paris, died there a short time since. Bizet, Dubois, Paladilhe, were among his pupils.

BUSONI, the well-known pianist and Bach editor, is the son of an Italian father and a German mother, uniting in himself two strongly marked musical races.

SIR ARTHUR SULLIVAN has given up his country residence and will bereafter live in London and on the Continent. He has earned the right to a life of pleasure and travel

MR. DAVID BISPHAM has lately appeared in a new light-that of a play wright. He has arranged a musical drama called " Adelaide " in which he himself takes the

AFTER various contradictory reports it seems settled that Anton Seidl will not return to Germany although it is an undoubted fact that be received several tempting offers from the Fatherland.

THERE is a report current that Lady Charles Hallé will make a concert tonr in this country. Lady Hallé, known as Normann-Neruda before her marriage, was perhaps the finest lady violinist in the world.

THERE is good reason to believe that a fund will be subscribed by wealthy New York City patrons of music to establish a permanent orchestra in that city. Philadelphia papers are prging that a similar movement be initiated in the Quaker City.

MME. MELBA will make a tour across the continent to San Francisco and possibly to Anstralia, with a strong support. She will appear in all her leading rôles. No doubt the West will welcome this opportunity to hear the greatest prima donna of the day.

MR. A. J. HIPKINS, the bistorian of the pianoforte, makes the announcement that an upright grand piano has been discovered in Italy bearing the date 1739. This antedates Frederici's instruments, and, if anthentic, is of value to the bistory of the pianoforte.

It is now announced that Emil Paur will remain as conductor of the Boston Symphony Orchestra, that his contract has five years more to run. Colonel Higginson denies that negotiations had been entered into with Richard Stranss and Felix Weingartner.

MRS. MARY COWDEN-CLARKE, the authoress of the Concordance to Shakspere," and daughter of Vincent Novello, founder of the great music publishing house of Novello, Ewer & Co., died in January. She was editor of Novello's "Musical Times" for some years.

Dr. E. J. Hopkins, whose name is well known to organists and choir-singers, has retired from his position as organist of the historic old Temple Church in London. He is nearly eighty years of age. An English musical journal calls him the "Grand Old Man" of music.

GREAT interest bas been manifested, in the few large cities in which Franz Rummel has appeared, in the playing of this "veritable giant," as one of the New York papers calls bim. The historical recitals which be gave, on a previous visit to this country, made a profound im-

THE ETUDE pression upon the musical public. A demand is made Mo. Mrs. Stevenson is acting as the American representhat be duplicate that series

THE collection of musical treasures of all kinds, made by the late Alexander W. Thayer, Beethoven's biographer, was sold in Boston during the previous month. No doubt some of the material is valuable toward a com- man, is an ardent lover of music, especially the old pletion of Thayer's great work, a consummation much German masters. He proposes to pay the expenses of to be desired

THE approaching English Covent Garden opera season will include the following well-known artists: Calvé, Melba, Nordica, Eames, Gadski, Zelie de Lussan, the de Reszkes, David Bispham, and Plancon. Some new operas by Mancinelli, Saint-Siiens, and Massenet are expected to be given.

Ar the lest meeting of the Roard of Directors of the Cincinnati College of Music one of the members made a severe attack on Mr. Frank Van Der Stocken and his management. It is said that the school has greatly ospered under his direction, and no cause for dissatisfaction seems to exist.

CHICAGO is to bave an addition to its list of concerthalls and studio buildings. The new Studebaker Building provides for two music balls on the ground floor, and in the upper part for a magnificent assembly room for private musicales and assemblies. A very large part of the space is to be devoted to music studios

THE New York newspapers announce that the operatic forces of the Damrosch-Ellis and Gran people are to be size is not extraordinary. He is able to reach from C to united in some measure. This will give a fine array of eminent singers, probably the hest in the world. It will be a relief to the musical world that the acrimouions rivalries of late years have been amically adjusted.

It is reported in one of the Boston daily papers that the successor to Carl Zerrahu, as conductor of the famous Handel and Haydn Society, will be Mr. Augusto Rotoli, well known to students of the N. E. Conservatory of Music, as a successful teacher of singing and a conductor of prominence in Italy before his coming to this country.

THE Pittsburg Orchestra is having its trials. The concerts during the past season have not been a financial success, and the conductor, Frederic Archer, the famous organist, bas not been re-engaged. The baton has been given to Mr. Victor Herbert, the well-known operation composer, 'cellist, and handmaster. He will commence his duties in the fall.

THE Italian Banda Rossa (Red Band) has had a stormy career in this country. Last mouth they came back to Carl E. Dufft. We wish Director Peters and his enthn-New York penniless and in most desperate straits, but slastic coadjutors a complete financial as well as artistic with the organization intact. They are victims of the success. If more of these enterprises, even on less rapacity of a greedy promoter who sought to exploit extensive a scale, were initiated in other parts of the the hand for his own benefit. When publicity was given country the interest in music would be doubly and to the rapacious methods employed, public support failed trebly strengthened. the whole undertaking.

It is announced that John C. Freund, well known in the field of musical journalism, will establish a new paper in New York, to be called "Music, Art, and Drama." The first number will appear in the early fall, so it is support. It is also reported that the Boston "Musical Record" will be removed to New York City. Nothing has been annonneed, but we suppose Philip Hale is to be the editor as heretofore.

THE Incorporated Society of Musicians met in London last month. This organization includes nearly all the prominent English musicians. A fine program of lectures and discussions was the special feature of the gathering. Tallis' great motet in forty parts was sung. A number of the members were in the chorus. The motet was followed by a toy symphony, the orchestra being made np by members of the society. Ebenezer Prout was conductor.

On April 1st, Herr Johannes Weidenhach will celebrate the twenty-fifth anniversary of his connection with the Leipzig Conservatory. It is proposed to present a contest. testimonial to him on this orcasion. All American pupils of Herr Weidenbach, who may read this notice, are appear in May. The indges will be the corps of editors earnestly requested to communicate at once with Mra. of this journal. The length of the essay should not Nellie Strong Stevenson, 3631 Olive street, St. Louis, exceed 1500 words, and competition is open to all.

tative of the Leipzig committee.

A MATTER of interest to Bach admirers and to historians and antiquarians has just been announced in London Mr Arthur I Ballong the well-known statesthe publication in English of the famons book of Andreas Bach, which is in the Leipzig Library. The book helonged to a relative of the great Bach, and contains manuscript copies of fonrteen works by J. S. Bach, besides a considerable number by other masters.

EBENEZER PROUT, the well-known English theorist and editor, recently said that Bach, like Shakspere and the Bible, is inexhaustible. He went on to say that every three weeks he played through the whole of the forty-eight preludes and fugues, discovering new beauties each time that he had missed before. Bach is certainly the musician's musician. Once that certain peculiarities of construction, so different from the modern romantic and dramatic school, are understood, the player delights in delving in the polyphonic mysteries of the great master, and rejoices in the rich treasures of harmonic beauty hidden there from the casnal student.

LAST year there was, considerable talk concerning Sieveking's large band and his great stretch. Siloti, the Russian pianist now touring this country, has a most remarkable power of extension in his hand, although the F sharp in the octave above. He is also able to play an octave with the thumb and forefinger. Another feat attributed to him is to play two thirds, separated by an octave, with one hand, as C-E-C-E, with fifth, fourth, second, and first fingers. A number of great pianists, with small or medium-sized hands, have also possessed this facility of extension, aithough, perhaps, not to so

It seems undeniable that interest in music, as well as willingness to support musical enterprises, is growing in the Southern States, when one reads the aunouncement of the South Atlantic States Musical Festival, to be held at Spartauhurg, S. C., nnder the auspices of the Converse College Choral Society, April 27-29. Dr. R. H. Peters, of the college, is the general director of the festival. An orchestra of forty-five, from Boston, under Emil Mollenbauer, will assist, and the soloists will include such well-known artists as Campanari, J. H. McKinley, Wm. H. Rieger, Mary Louise Clary, Kathrin Hilke, and Dr.

#### PRIZE ESSAY COMPETITION.

THE annual essay competitions which THE ETUDE has conducted for several years past have always excited said. We hope the new enterprise will find ahundant great interest among our readers and contributors. They relations with new writers, frequently of originality and power. To the competitors we are sure they have been stimulating, in affording that incentive to the very hest work that they can do.

We will show our appreciation of the support we have received in former years by increasing the amount of the various prizes. This time we will distribute \$110, according to the following scale :

First prize, Fourth prize, .

No restrictions are made as to subject, except that the essays must be in line with the character of the journal. We can not use historical or biographical matter in this

The competition will close April 1st. The essays will

# QUESTIONS

Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only and not with other things on the same sheet. IN EVER CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. ions that have no general interest will not receive atten-

- i. O'C.-Reed-organ believs may be defective from so many eanses that it is impossible for us to advise you without further partienlars. Can you not find fast where it leaks?
- C. E. W .- The use of a bowl of water in a room where there is a plane is to create anfileiant moisture to counteract the dry heat produced by the stove. But to do this the water must be evaporated by heat, therefore, the water is uncless unless placed on the store; on no account place it on the plane. Rubbler the strings moderated with a changois skin is the best and safest way of removing rust.
- (b) il.—In reply to your question in regard to plain song, we can recommend the work by lielmore, published in Novello's series of music primars, also the article on "Plain Song" in Grove's "Dic-
- M. R. W .-- Your question in regard to position at the plane can be answered concisely by quoting from a recent article in an Euglish axchange by C. A. Ehrenfechter, a wall-known axponent of the Deppe
- "If you slt high, the whole waight of the arm comes more or loss to bear on the wist and fingers, hampering the independent action to bear on the wist and fingers, hampering the not expendent action of the wind and fingers, while the muscles are in the presented state of tension, leppe says, "You may have has could on an angel, yet if you sit high that none will not be prestle."
- In regard to distance from the keyboard, we quote the following:
  "Neither too close nor too far from the keyboard, the latter most to be avelded. Often troubis arises from a strain on the spine. A ha eushion placed between the back of the pupil and the chair will
- L. P. F.-Landon's "Writing Book" was compiled on the principle that each subject should be thoroughly treated before introducing the next, hence the best-claf was not introduced until the beginner in monic was wall grounded in the notes of the treble-clef. Also, wher the trable-daf becomes a fixed fact in the mind of a pupil then he has a foundation upon which he can build the notes of the base-clef without confusion, learning them as a part of a great staff of eleven lines, with the middle line omitted accept when notes demand its
- E. K.—Elemantary harmony should be begun at about the fourth grade, on a basis from 1 to X. But much depends upon the mental maturity and brightness of tha pupil when to begin harmony, for while it is not an especially difficult subject, yet it demands close sludy and the ablifty to think out the application of principles in independent work. Clarke's "New Harmony," now in course of preparation, to be issued by this house, will be especially adapted to student use, for while not a difficult method, yet it is an advanced idea. Your question about what to study; Why not begin the ubert, Schumann, Chopin's Maznrkas, and the best moremants from Mozart's sonsias; also, the better grades of his "Kamannol Ostrow," Godard's "An Matin," Chaminade's "Water Sprites," "Fintterer," and "Scarf Dance."
- V. S.-1. It is, as you say, true that beginnars follow the fingering in their first reading rather than the notes. After more than thirty
  years of experience the writer can see no harm in this, for it is well
  for the papil to know surely that fingering is important. It is difficult for an immatura mind to do many things at once, and if the child can read easiar for a few weeks by going partly by the fingering, he has gained that much. Later he will find that the fingering loss not always mean a certain key, and ha will be compelled to read notes instead of reading by fingering, and before the latter has be-
- 2. The do, re, set syllables are pretty generally used by vocal teachers. They help to give an individuality to the tones of the scale, and when used so that the same syllable indicates the same degree of the scale in all of the keys, the names are useful in sight-singing.
- 2. The tonic sol-fa system is a method of teaching sight-singing and harmony by the movable scale and tha use of the sol-fa syllables. Further than this, it employs a letter notation, which is almply the initial letter of each name, instead of the round notes upon the staff.

  The name tonic sol-fa was adopted by Mr. Curwen, the founder of the system, as a protest against Hullah's system, then in vogue, this grider, it is present spatter thanks a green, then the capability of the control of the con
- 4. Transposing into different keys by the ear alone is good, inas-

## THE ETUDE

been inid, it is necessary that the scors should be carefully studied, and that the changes of position in the notes should be reasoned out.

H. G.-I. When an accompaniment is in sextolets and at the same time there is a dotted eighth note with a sixteenth in the melody. play the last melody note nearly with the last sextolet, perhaps a very little before taking the sixth accompaniment note. The great mass of players make the sixteeuth following a dotted eighth too long, often giving it the same length as that given to the dotted note, in other words, playing two eighths; yet they get in a rough starcate effect, a certain indecisive halting that they think gives each note its true time value; hence there is no harm in having a pupil make the sixteenth fully short.

2. Your pupil that lacks animation and life can get a touch with z. Four pupil that iscess animation and in the daily a some vim in it by studying the Mason "Technic" properly. Shaped drive much attention to the exercises Nos. 3, 5, 20, and 22 of vo I, and of the accented scales and arpeggios of vol. ii. These exercises demand a rapid and energetic use of the fingers. Also, give lively and vivacious music a part of the time, but not entirely cutting off the dreamy kind that is enjoyed by the pupil so much. Teach her schord touches found in the latter part of Landon's "Foundation Materials," and then give her some of Scotson Clark's marches Mendelsohn's "Wedding March" and pieces containing chords

3. In reply to your question in regard to scales, we quote the following from a standard work on technic

"The passing, in a counceded manner, of the third finger over the fourth and fifth, the right hand ascending and left descending in scales of thirds, requires most screpulous attention. The usual position of the hand is changed by turning it a trifle to the outside, thus assisting the fingering 43 in giving a perfect connection. The con-

necting between 53 is accomplished by the fifth finger only, which must remain down until the third is passed over and placed upon the next key. In like manner scales of thirds are to be connected, in the right hand descauding and left ascending, by means of the thumb, the hand, however, retaining its usual position."

E. M. G.-Pupils need to learn to play arpeggios on the common hords with the thumb on the tonic, even if the latter is on a black key, as well as using the thumh on white keys only. The best rs require this in their daily work, hearing and seeing them played by pupils both ways. In an elementary work, the author of 'Touch and Technic" thought hest to give the thumbs to the tonic in all of the arpeggios made of the common chords, whether it becar on a black key or not

E. i. W.-As you say, there are many musical pieces that are so near the border-line that separates good music from trash that it is hard to decide sometimes whether to use them or not. The writer has recently been trying to get a girl interested in Schumann's "Albi for the Young," hut with poor success. He then gave her Leybach's Fifth Nocturne." This piece was learned quickly and with ori interest. Slow-going pupils can sometimes be awakened into a spirited style by giving them Blake's " Waves of the Ocean Galop." Ludovic'a "Galop du Diable." In such cases these pieces serve a definite art purpose and are of value—yes, almost indispensable

- G. J. N.-The poor playing that your pupil is doing doubtless comes from her being allowed to play her first little pieces and exeroises imperfectly, for, as you say, she loves music and has talent Allowing a pupil to pass lessons imperfectly learned is a common nistake, thus hindering all real progress and meantime confirming a habit of half doing allotted lessons.
- T. M. D.-Pupils should play well enough to do pieces in the fifth T. M. D.—ropus mount play wen enough to an preced in the first or sixth grade before beginning the study of the pipe-organ. Stainer's "Organ Method" is excellent for the first lessons, for it requires the pupil to use his feet without looking at them or the pedals, and gives many pieces for the training of the feet and the left hand to be independent one of the other
- E. T. R.—Sight-reading in classes for the planeforte, we learn from Carl Facilien, is taught in a large class-room with eight pianos. eight to sixteen pupils participating in the work. They play at sight, in unison, music for two hands and four hands. This, however, forms only a part of the training, which also includes train transposing, memorizing, analyzing, keyboard harmony, etc., and is designed to develop the general musical faculties of the pupil Children's classes meet once a week for this exercise. Adults who study professionally meet twice a week. The work is very fascinate ing, and the results, not only in playing at sight but also in all-round
- G. H. R.-You ask what material for work on the reed organ forms a good succession to Kubiata' "Book II of Sonatines," or Cem-anti's "Sonatines," Op. 36, 37, and 38. We would recommend the reed-organ edition of Mendelssohn's "Songa Without Words," or Rocky J. High Pendad. Bach's "Little Preludes,"
- N G.-Your question regarding staccate from fingers or wrist is left to the judgment of player. The abortest staccate is made from the wrist, also all double notes or chords. If not atated in the music, one must be governed by the character and style of the composias to the degree of staccato-how quick, crisp, and emphatic. This is to the degree of staccato—now quiex, erept, and emphasize refers to finger staccato. Portamento is a rehiestant and lingering separation of the fingers from the keys and is properly done with the state of the finger from the leaf of the fine fine form. stationary fingers and a pliable wrist, which detaches the fingers from
- study when with her teacher, and then with each hand sepa 4. Transporting this directive keys by the ear some in good, masses as it gives a more vivid smeal conception of the thing, and beings the hands in feel being vary from keys tax, By this means and stationary hand is not necessarily contracted. Long and patient ransposition become instinctive. But when the fundation has endeavor is requisite on teacher's and pupil's part, and the wrist

should be held up lightly with a pencil as long as it takes to form the

W. B.—Short fingers are not in themselves any hindraoce to good w. B.—Short angers are not in themselves any nindraces to good plane playing. I have put my hand on your drawing and find your plane playing. I have put in a mine, excepting that your third and fourth fingers are about an eighth of an inch the longer. Your little floger need not trouble you, provided you learn how to develop in possibilities correctly. The wrist should be trained to do half the work in piano playing, thus saving the fingers all unnecessory effor, especially in expauded passages. There are ways and means of developing every kind of hand for piano playing.

A. M. P. B.—The commonly received opinion as to the origin of the major scale is that it is a survival of what is called in the ecclesiastical system the Ionian scale, this being the only colan succession in which the half-tones fall between the third and fourt ecclesiastical scales. But the fact that the major scale exists in Asia and has, probably, from time immensial, would seem to rende this oninion of little value. In fact, the major scale seems to suite in some way that can not be explained, a necessity of our ments

The minor scale (natural) is a survival of the old Greek scale by to satisfy modern ears there must be a half-tone between the scrent and eighth of a scale; but if seven is raised, there is the awky is raised .-- and we get the melodic scale.

The harmonic scale is so called because all the notes in it may be barmonized by the three principal chords of the scale; where the raised sixth can not be harmonized agreeably without going outside of the chords natural to the scale.

Suspension implies that the suspended tone is foreign to the chord There is a rule that the note on which the suspension revolves must at least, be of sound value, but it is little regarded. As to the on that prepares the suspension, there is no rule as to its value.

F. C .- The key of C is called the natural scale or key, becase i does not have any sounds in it modified by sharps or flats. It is, therefore, the easiest key for beginners to read.

Kindly tell me what is meant by the "great C," "small C," "oneline C," and "one-line F," and the "one-line G."—E. S.

E. S.—By great C is meant sixteen-foot C, that is, two oclave

below C, second space, bass cief. The octave of sounds from this to C below the bass is called the great octave. C below the bass one-line C, then the next C is two-line, and so on. As a system of n modern usage, the great octave is generally called the sixteer foot octave, from the fact that it requires an open pipe sixteet feet long to produce its lowest sound; then the next octave is the eight-foot octave, next the four-foot, and so on, Radieuse means radiant, or shining.

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- 1. During the year 1897 THE ETUDE contained eightyeight musical compositions, both vocal and instrumental, valued at \$30.05.
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It lets you know what is going on in the musical It lets you know everything new of value that is

It is a veritable teacher to you, -and of the best. The price is \$1.50 for a year's subscription. Published by Theo. Presser, 1708 Chestnut Street,

-The power to feel time-the natural throb of its rhythmic pulsation-should be pleasantly hutthoroughly instilled into the minds of even the youngest pupils until it becomes a part of their very nature. Technic is good, hut it should not hold the first place. The ability to read music and to play with rhythmic accuracy are primary essentials; the rest will come in time.

# HOUGHTS STIONS ADVICE Practical Points by Eminent Teachers

MISSIONARY MUSIC WORK.

CARL W. GRIMM.

CONSIDERING the fact that in some districts of the civilized world the musical profession is apparently overcrowded, a few well-meaning persons have earnestly advocated the idea that some of the younger and more courageons musicians should emigrate to countries where music is not yet cultivated as an art, where they might find new and better fields. They have said it in spite of those who claim that "there is always plenty of room on the top," or of those who claim "there is still more at the bottom." No doubt, before long, when the proper political arrangements have been made, there will be many enterprising young musicians of the United States going to Hawaii or Cnha to seek their Klondike fortunes in those countries. But how much missionary work is yet to be done for music, for several generations to come, in so many of the smaller cities, towns, and villages of onr hig country! The country lad who ardently studies music, takes lessons from the best teacher in the nearest town, and rides on horseback from one village to the other to give lessons there, plays the cahinet organ, and instructs the choir in his own village church, does more to promote musical culture in his community than many of his presumptuous city fellow-teachers do in theirs. He is tilling the ground npon which is to grow a musical public. No one need think that we soon will have the visionary golden days when art will be the profession of all; when we shall have only amateurs, and will dispense with artists altogether! Nature provides against that, for she distributes her gifts unevenly, and not all of those possessing the qualifications for a professional life need or care to enter it. The purpose of teaching is not to turn every pupil into an artist, hat to develop his natural gifts to the utmost, and, if possible, lead him to appreciate the highest and hest in music. The object of missionary music work is to reach and discover all those who are talented for music and disposed to learn and enjoy the

> . \* . \* . ENDURANCE.

PERIOR V. JERVIS.

ENDURANCE is of two kinds-endnrance in power and endurance in velocity. A good exercise for developing the former is to play a fonr-octave scale, hands together, fortissimo, at a slow tempo, say quarter note = 80, play in eighth notes or two notes to a heat, and go through as many times as possible, but he careful to stop the instant the slightest fatigne is felt. From week to week gradually increase the unmher of repetitions, always stopping at the fatigue point. After playing in this way, rest a few minutes, then play the same scale pianissimo as rapidly as is consistent with clearness, stopping as before when fatigue is felt. Careful and systematic practice of this kind will greatly increase the power of endnrance

> \* \* \* \* FOOD FOR REFLECTION. DR. ROBERT GOLDBECK.

WHEN we compare the earliest pipings of the peaceful shepherd with the great throbbing orchestra of our present composers, we can not help asking onrselves the question, at times, what the music after a cycle of another five thousand years might he. And then eternity !!!? We and evenness. materially from his operatic predecessors, are not hy any parts first. completely overthrown, and only that retained which is at first sight as well as he can ever play it, sneers at his

absolute heanty and truth. The distance from what seems old to us now to that which is new at present, will become exceedingly small, and the contempt so frequently expressed by the partizans of a new school for the masters of a past period will cease to have any meaning. Even now, Bach, born nearly a century before Beethoven. seems to ns very near to the last-named great master. In the course of time the literature of music will become so vast that none but the very greatest, most beautiful works of composers will remain on the musical horizon, which they will dot like shining stars. But a single song may prove to have immortal power, as well as the greatest symphony.

> . \* . \* . PIANISTS' HANDS

LOUIS C. ELSON.

convinced me that the large, long-fingered hand is hy no abandoned piano-playing altogether. means an absolute necessity to the advanced pianist, although, of course, it is an advantage. Ruhinstein's hand was of the large, massive, and powerful sort. His Saint-Saëns, and Widor answer, - all of whom made great right hand had a peculiar callous, which he was always reputations on both instruments, -and we may add the trimming, and this led to a cavity in it which was almost a deformity. Liszt's hand was not phenomenally large, yet he had great stretch of finger. Rosenthal's hand is organist; and our light organ touch of to-day was not large, but broad, and his arms (before the attack of nuknown to any of these men. More on this subject in typhoid fever) were wonderfully muscular. I have the April number. known organists with hands large enough to play on two manuals at the same time—a distinct advantage.

But against these instances one can place many smallhanded pianists, who are yet of the most brilliant type. Sherwood has a small hand; Mme. Rive-King's hand is small and plnmp; Paderewski's hand is rather under than above the average size, and many other examples might be cited.

The fact is that most of the very long-fingered hands must pay in weakness for what they gain in compass. Almost all of the feminine taper fingers are inclined to be powerless at the knuckle joint, and also to bend back at the first joint. The short-fingered pianist is almost always snrer in touch and more rapid in execution than the long-fingered one, and the former is also apt to deliver a more powerful stroke than the latter.

The ideal piano hand is the long-fingered hand, providing it be muscular, but the short-fingered hand has also its especial advantages, which ought not to be overlooked.

. \* . \* . MAKE THINGS EASY. MADAME A. PUPIN.

THERE is a hard way and an easy way to do everything. The student who does not like to work, and who has not the patience to take pains, generally chooses the hard way; while the student who is willing to work manages to find the easy way.

The impatient, shirking student does not stop to correct mistakes in practicing, but trusts it will come right some time. It takes time and patience for the careful student to have the first ten or twenty repetitions perfect and exact, but it gets easier and easier after that till perfection is attained.

The shirk practices always in one tempo and that third, \$10. altogether too fast; the result is false notes and nneven time. The patient student finds it easier to begin slowly, very slowly, and work np, never losing clearness

The shirk skips the hard parts, meaning to practice the new theories of a Wagner, for instance, differing so

The student who boasts that he can play the thing off

fellow-student who practices slowly, or with one hand

There are too many shirks who choose paths that seem easy, but lead to nowhere; too many superficial students who are satisfied with the reputation the judgment of the ignorant awards to them. All things become easy to the one who takes pains in the beginning. How happy would be the lot of the teacher if all the pupils would adopt the orderly and systematic habits of atndy that make all things easy!

> . . . . . THE PIANIST AT THE ORGAN. S. N. PENFIELD.

Swart the pianist and piano student also play the church organ? There is something to be said on both sides. As the organ salary comes in conveniently, many piauists take it, although with misgivings, fearing that it will injure the piano touch. And, indeed, it may, unless care be exercised. The organ touch is radically and materially different from that of the piano. The wrist movement at the piano is practically nnknown at the organ, where all music requires a pressure touch, even staccato chords heing pressed and then suddenly re eased. The finger stroke at the piano becomes at the organ a firm holding of each note. The wrist should always be loose, but if the action of the organ is at all heavy and clnmsy, it may well stiffen up the hands, wrists, and fingers. Indeed, many organists have lost A STUDY of the hands of various emineut pianists has their nicety and finesse of piano touch, and finally have

Here are two distinct arts. Can they be successfully combined in the same person? Let Bach, Mendelssohn, name of William Mason, who, at the height of his reputation as concert pianist, was also a successful church

#### PRIZES TO COMPOSERS.

So great an interest has been manifested in the Prize Essay competitions instituted by THE ETUDE during the past few years, with the result of hringing the journal into relations with new writers, that the publisher has decided to make a similar offer in the province of musical composition. Much of the music submitted to publishers shows a great lack of an understanding of the principles upon which the construction of instrumental music depends, and it is our endeavor to offer to composers an incentive to more systematic study and

We have decided to offer \$50 in prizes, subject to the following conditions :

The competition is open to all readers of THE ETUDE. All compositions entered in this competition must be for piano solo, hased npon a motive formed from the following letters : C, B, C,\* the choice of time, rhythmical figure, reiteration of one or more of the notes, key, etc., heing left to the composer.

A second theme may be used in the composition, to be invented by the composer, and the fitness and musical beauty of this theme shall be considered in making the awards

All compositions must be in this office not later than April 1st

Competent judges will be appointed by the editor. who shall make np their decisions separately.

The compositions awarded prizes will be published in THE ETUDE and will become the property of the pub-

The first prize will he \$25, the second, \$15, and the

The jndges reserve the right to reject all compositions entered if none meet the required standard. All mannscripts rejected will be returned.

In sending manuscripts use a nom de plume or motto, and send us at the same time a sealed envelope containing your name and address, with the nom de plume or notto written on the ontside of the envelope.

Same as Ruhinstein used in hie " Melodie in F."



Extracta from a little note-book left by Anton Rubinstein in h he noted down, from day to day, and with perfect frankness,

I coverner Reshme as the continuator of Schumann. I have attempted to be that of Schubert and Chopin. We two. I believe close the third enoch of musical art.

Pretty women do not know how to grow old; artists do not know when to withdraw in time. Both are wrong.

Talent, genlus even, without application will not go far. Without talent, but gifted with application, it is gulte the contrary. Thus it is that genins slowly fades away while the worker in time makes his worth

It is with musical works as with women. So-and-so is smitten with a woman that I find ngly, and remains indifferent to some other who, to my taste, is a marvel of beauty. In the same way a musical work that enchants me is displeasing to others, and that which I find detestable is, for them, a veritable chef-d'œuere,

thought lives always with me : "In an instant you will cian would be apt to receive steady work. Of course, be no more." Is it not this fear which explains my exaggerated application to work? I, also, would wish to music there is no unusual number of drawbacks, mainly leave something to posterity.

There are thinkers who come to the world too coon . others, too late. The first are martyrs; the second, top, it is folly for him to devote all his time to the art, failures. It is rather difficult to arrive at the right period, and thus these privileged ones are not very

If one asks me for my opinion, I express it without reserve, even though it may be disagreeable to hear; but if one does not ask me for it, I am silent, willingly.

Great masters of art ought not to form scholars, for they can exercise on them but a very indirect influence. Without doubt it is a profit to the latter to hear a master execute a musical work in his own style, but they will never be able to assimilate his individuality. As for the rest, they can learn it just as well from lesser professors. This, assuredly, does not prevent there being scholars who try, as much as they can, to copy their master, but who succeed only in coughing and spitting like him.

There are parists who rise ln indignation against all sired or deserved, expressions of approbation given to the theater by the public. There are even some stages where any manifestation of this kind is forbidden, under pretext that it public, his execution becomes cold and loses its charms, music. But it goes without saying that I do not approve that custom so common in Latin countries which requires who is determined to follow the profession of music, that the artist after each weil-delivered passage or wellsung air should thank by a gracious smile the audience averse to his becoming a professional musician, my prewhich applauds, and should come to the footlights to ference being a commercial life. What is your opinion? salute , but at the end of the pieces the artist may receive the expressions of satisfaction from his hearers, and I see has arrived at an age when he should be permitted to nothing illogical in his thanking the public then, for this follow his own preference. If the father attempts to use

What is the most flattering compllment that a lady can address to an artist? Isitthis: "Your playing has made me ill | "? or this other: "Your playing has completely cured me !"? We often receive these two compliments right in the face, and the ladies who give them are equally grateful to us for being made ill or for having been cured. This is very flattering for musical art.

It is surprising to see how many details of execution escape the public. Is it indifference or simply stapidity on its part? It is, undoubtedly, disdain for the artist, Is it worth while troubling one's self for nothing? And it will continue just like this so long as art Is considered as a pastime, a distraction, and not as a sacred manifestation of life.

It is rare that great personalities gain on being seen at Music to me is more than dollars and cents." too short range.

MUSIC TEACHERS' NATIONAL ASSOCIATION

RUBINSTEIN'S THOUGHTS AND APHORISMS. toward this single end-to create something in such and such a line, something grand, beautiful. He sacrifices everything for it, and now he finds that he has deceived himself, that he would have done better if he had entered some other line of work. How can God permit that a man should start out like this in the wrong direction? Truly, there is enough in this to make one an atheist. But the most terribie, the most tragic thing is that there are always people who will say to the distracted artist, "Yes, your playing pleases me very much."

#### MUSIC VERSUS TRADE AS A MEANS OF LIVELIHOOD.

As a means of livelihood music offers more opportunities than any of the other arts because it has come to be recognized as one of the necessities of civilization. Those who are conscientious and work with the same degree of enthusiasm and interest that others display in a regular mercantile business or a mechanical trade do quite as well as the latter, their salaries being as high as those received by the wage-earners mentioned. It is Death claims us sometimes so suddenly that this only in the large cities, however, where a regular musiowing to the fact that so many flock to the large cities and soon overcrowd the profession. Unless one is at the for the chances are that he will be compelled to wait long time before he secures a steady position. "But there are so many theaters, large hands, and hundreds of places where music is required in the big cities," perhaps the reader will say. Yes, that is true, but the number required to fill these positions is small compared with the number of competent musicians who are available, anxiously awaiting their chances for such employment. When we say that musiciaus are as well paid as any others who follow an ordinary trade, business, or profession, we mean that their salaries are on a par with the lotter's

We would not recommend any young man or woman to enter the professional musical field unless be or she is exceptionally gifted, and even then it would probably be many years before either could gain the recognition de-

In the United States there are thousands of teachers who make comfortable incomes from music every year. This is because the people have awakened to the fact will destroy the illusion. I can not share in this way of that it is no longer necessary to go abroad to obtain a looking at it; for, with me, the artist can not do without musical education. This is certainly a healthy state of encouragement. If he feels himself anaustained by the things, and augurs well for the future of American

A correspondent writes : "I have a boy of seventeen He is a player of great promise, but I am somewhat Candidly speaking, we think our correspondent's son time the approbation is addressed to him and not to the force in making his boy follow a commercial career, the probabilities are that the boy will utterly fail to make a success. If the young man has real musical talent he should be allowed to develop it. Of course, he will meet with many disappointments even in his chosen profession, and he will find, as he travels along life's journey, numerous disconragements. But what of that? If he has the stamina, the pluck, and the courage, he will come out on top. It would not be well to have things too easy, for then he would be sure to amount to nothing. A well-known teacher of instrumental music said to the writer not long ago :

"I never expect to become a millionaire, but I make a comfortable living and I love my art. If I were offered a sum of money, however large, and one of the conditions under which I was to receive it was that I must give up music, I would refuse the offer with the greatest scorn.

A man feels within himself a longing for a certain voca-take of the musical art. They would then do themselves tion; it permeates his whole life, and his ideas converge justice. - W. H. A. in the "Metronoms

THE COMING MERTING

THE 1898 meeting of the Music Teachers' National Association, which is to be held in New York City. promises to be the most unique and profitable meeting of its history. The attention of the profession was very directly called to the necessity for a change in the administration of its affairs at the last convention, and a repeat meeting in New York was deemed advisable for the purpose of thoroughly testing the new system under the most favorable circumstances.

Aside from the concerts and interesting educational and artistic attractions which are an important factor in the success of such a meeting, the interest will be centered upon the delegate system of administration. Mr. Carl G. Schmidt, chairman of the Committee on Deie gate Membership, has already planned and carried into execution his work of organizing a consistory of delegates. Every university, college, and corporated music school has been communicated with in reference to dele gate representation; also, the boards of education of the principal towns and cities of the United States, in the interest of the public school features. It is a source of great gratification to Mr. Schmidt and his committee that there have been so many prompt and encouraging

The program promises to be of extraordinary interest The objectionable feature of too many attractions in progress at the same time will be more carefully adjusted and the work concentrated

The committees have felt that it was advisable to hold a five days' session, as last year, and also to have one of the intervening days a Sabbath. The dates decided upon are June 23d, 24th, 25th, 26th and 27th. There have already been offers of high-class talent quite sufficient to insure a program of exceptional interest and value to the profession. The membership at present numbers fifteen hundred, and it is the intention of the committees, f possible, to increase it to five thousand.

The report of the last meeting, a most interesting vol-

ume, is just coming from the press, and is a choice trib-ute to the scholarly musicianship of the musical profes sion of America. It contains essays on subjects of the greatest interest to the profession from the ripest thinkers n its ranks. This book can be obtained by applying to the Secretary, Mr. Jas. P. Keough, No. 13 E. 14th St

#### MUSICAL PAUPERISM.

FEW, indeed, are the people who can suffer themselves he objects of charity without resulting deterioration of the moral nature and blunting of the finer sensibilities Philanthropic organizations have had this fact brought home to them by oft-repeated experience until in selfdefense and in order to be genninely helpful they have been forced to dispense largely with charity pure and simple and to exact some small return for benefits conferred, either by manual labor or in pecuniary form.

Individual philanthropists have not all learned this lesson, and charitable music teachers perhaps lenst of all. Given a promising pupil and the plea of discontinuance of lessons because of financial limitations, and the kindor resons occause of maneral limitations, and dis-bearted teacher in niue cases out of ten will carry along the pupil "for nothing," the tacit understanding being that payment will be made "some time." It is unfattering to human nature, but probably unjust only in the tenth case, to declare that the teacher who thus gives his time and attention lowers himself in the estimation of the pupil by cheapening his work. One day he realizes this fact, when the ungrateful pupil upon some slight pretext rushes off to another teacher and somehow continues to the continue to the ves to pay for the lessons received from the new in Alas! that an understanding should prove to

be only a misnnderstanding after all. Of course there is usually the tenth case, to bring joy to the heart of the teacher by grateful appreciation and ultimate payment. Nevertheless, the fact remains that in most instances it is a risk for the music teacher to "mark down" or give nway his wares. The teacher who takes a firm stand in this matter avoids two evils. On the one hand he preserves his faith in human natur and spares himself a disagreeable experience. On the other,—and this is by far the most important consider ation,—he saves the pupil's self-respect. A lively sense of obligation has its advantages as a stimulus to effort, and for one case where it is paralyzing there are many others where it is morally necessary as a preventive to deterioration. Let the teacher somehow convey this sense of obligation to the favored papils, if he deems it necessary grant the favor, even if he does not expect or desire of grant the invor, even if he does not expect or usual ultimate payment. A musical pensioner too often means a musical panper; and pauperism, even when clothed in the garment of respectability, is the sworn foe of moral rectitude.—"(N. E. Conservatory Quarterly.")

I have recently taken up Dr. Mason's "Touch and I have recently taken up Dr. Mason's Touch and Technic" and wish to ask a few questions regarding it. Technic" and wish to ask a rew questions regarding it.
I have a little pupil who is just starting lessons; he is
seen years of age. I have sent for Mathews' "Twenty
Lessons to a Beginner"; after that is finished I shall
take up "Touch and Technic." Please tell me what I shall give him with it. His mother is also beginning with me, and I think I shall also use it with her, though she is quite advanced. What studies and pieces shall I nee? What is the best book on harmony for me to study without a teacher?-Mrs. A. P. L.

When you get the "Twenty Lessons" you will find that the Mason two-finger exercises and arpeggios are taken up quite early in it, but by rote and not from the notes. When the pupil completes the "Twenty Lessons" (which very likely will take about twenty weeks), better go on with the "Standard Grades," and use some of the Mason arpeggios in connection with the first and second grades; also the two-finger exercises—about twenty minntes a day upon the Mason exercises of all kinds. Occasionally give a piece. For this purpose look in the selection of first- and second-grade pieces published by

It is impossible to answer your question regarding the studies and pieces for the advanced pupil. Everything depends upon how she plays and how difficult work she is prepared to undertake. If you want to be safe, perhaps you had better try her in the third grade of my 'Standard Studies," and from that go to the fourth. Possibly she could begin with the fourth, but probably not further on. Use plenty of Mason arpeggios and two-finger exercises, changing off to scales on every alternate month. The Mason arpeggios and scales afford training for every grade up to and including the fifth, or beyond. You can have them easy or difficult, according as you complicate the rhythm and advance the speed. For harmony without a teacher I advise taking Dr. Clarke's book and submitting your exercises to him by mail, which he will correct for a very reasonable price. You can not learn harmony well without a teacher, because you will not take care enough, and you can not find the faults in your own exercises; accordingly, pupils go on to the end of the book writing the faults properly appertaining to the first three lessons.

Iu Mason's "Touch and Technic," volume I, exercises Nos. 39 and 40 are beyond my ability to complete satisfactorily after the "etc." How should it be done? Is it Dr. Mason's idea to have these exercises in Book I gone through in different keys, or only as here given?

serve that in exercise 39 you stop on the accented B, second measure of exercise 32; then, repeating the B, you go on to the accented A, where you stop. Then beginning on the A you go on down and up again to the accented E, where you stop again. Beginning with the same E you go on to the accented high E, and so on. The last bit of exercise 39 is the same as the last measure of exercise 32. In short, exercise 39 is precisely the same as exercise 32, except that you stop at each accent and put in a measure rest. The idea is to bustle yourself and get more speed by dividing the journey up into small runs. In the same manner, exercise 40, when completed, will be just the same as exercise 33, only you will stop a measure at each accent and then repeat the same note in starting. I understand Dr. Mason not to particularly care whether these exercises and white keys.

I am studying the piano and would like to be a good planist. Will you please tell me whether it will harm my plano touch to practice on a pipe-organ? Several

THE ETUDE have asked me why I did not learn. Some have told me that the touch is different and that one would interfere with the other. Please advise me — A M D

In playing the piano the power depends upon the force with which the key is struck. Sometimes oue deliberately forsakes a key before it is meant to extinguish the tone, leaving the pedal to hold out the tone. On the organ the force of touch makes no difference in volume of tone but you can not leave a key and have it go on sounding (unless you are exhibiting a new organ, in which case this will be likely to happen one or more times in the course of the evening. But this is a detail for the organ maker). Organ playing promotes legato, and with organs as now made the work does not stiffen the fingers. On the contrary, better than any practice clavier for piano technic is a good "tracker action," with two keyboards coupled, and a good stiff Bach fugue. Nothing gives the fingers discipline more rapidly. If you practice the organ too much, or with too heavy nn action, it promotes monotony in the touch and you have to compensate for it by piano exercises for lightness and delicacy; but your fingers will be much more reliable. So, on the whole, if you use a little good sense organ practice will be likely to do you as another, and probably more. Learn it by all means; it is a good thing.

Is accompanying a desirable and profitable way in

is accompanying a desirable and profitable way in which a lady, wishing to support herself through her knowledge of the piano, may begin? Could she not combine this with teaching? I have in mind accompanying word teachers. What is the best way of searching for such a position? What pay might a heginner expect? I am living in a small place, where pupils are few, and it occurred to me that I might put in a couple of days a week in the city.-M. A. B.

Accompanying is not a very profitable occupation. A very few of the first-rate teachers employ an accomplished accompanist, who is usually an accomplished young pianist, and often one who desires to acquire the art of teaching voice. Many give accompaniments for their own vocal lessons. When a salary is paid the rate is low-rarely more than eight or ten dollars a week. As for the method of going about such work, you will have to advertise until you attract the attention of some vocal teacher needing an accompanist; or you can call upon the teachers seriatim.

Do not make the mistake of undervaluing the work you will be called upon to perform. The accompanist is expected to be able to play anything in the singer's interpretation is often a matter of tradition; and the whole range of modern song, from Schubert to Tschaikowsky and Brahms. Moreover, you would be expected not asked to do so at sight it would be an especial mercy. Upon this point, call upon any good master of singing and ask him what the accompanist is expected compare the first part of the two exercises you will obtood. Your piano instruction must have been unusu-scales in canon forms with different metrical treatment. ally good if it has prepared you for filling a first-class If this does not make her solid on fingering I do not place as accompanist

World you advise giving Berens' "School of Scales' along with Czerny's "School of Velocity," Book III? What must I do with a pupil whose right wrist is very what must i do within pupir whose again write is very loose and limber—much more so than the left? Is there any good four-hand work for pupils, to be used as recreations? Said pupils have gone through Czerny's "School of Website".

I advise Mason's "Touch and Technic" for technics. and I do not think either the Berens or Czerny works have elbow room enough for the fast forms later on in necessary; I think you can do better with some selected the table. When you have the same form carried list, like the "Standard Grades." When a pupil is through at least three grades of speed, such as quarters. kept on the studies of a single composer for a long time eighths, and sixteenths, if the time is strictly kept the the work is too much in one style. It is better to diver- pupil will be very glad to go somewhat slowly in the sify; more interesting and more profitable to the hands early stages in order not to be bustled beyond bearing are transposed into other keys, believing that a certain and intelligence. As for the case of the left wrist which in the quicker passages. amount of this kind of practice will be about as productive in the key of C as in any other. I think, howerer, it is a good idea to transpose them, because it the earlier stages require liberal motion; later, push for accustoms the hand to different adjustments of black speed. There is any quantity of interesting four-hand matter. Pieces by Schubert, Moskowsky, and lots of others, and fine arrangements of almost all important reached the bottom, while in reality art is as a bottomless music. Write to the publishers of this paper and they deep that none have as yet fully explored, and probably will send you a four-hand stock on selection-I think.

I am teaching Mason's two-finger exercises. Should they be given the pupil to practice at metronome speed, or should they be taken more slowly at first? Do you some good five-finger exercises before giving these exer-

From a great deal of practice my fourth and fifth fingers are inclined to be crooked. Can you recommend agers are inclined to be crooked. Can you recommend by exercise or treatment calculated to straighten them? I have a pupil whose right-hand fingers are very weak I have a pupil whose right-hand fingers are very weak in consequence of an accident. She is also very deficient in time, and only lately have I been able to induce her to count aloud. She is about fourteen years old. I have given her a great deal of slow practice on Schmidt exercises and slow scales. Her fourth and fifth fingers are particularly weak. What exercises would develop her lifting power of fingers most rapidly?

Also, what can I do with a pupil who can not remember the signature? and another who has great difficulty in fingering correctly? I am afraid if I use Mason's work in these cases I will not be able to secure enough slow and even practice .- B. M.

Mason's slow exercises are better, I think, for most nunils at a slower time than given in the book. I think anite a hit slower. The fast ones can not be done too fast, if they are played evenly and rapidly; but in the slow ones concentration, a deep tone, and considerable power are demanded. These depend npon concentration much good in one direction as it can do you harm in of will, and time is needed for the pupil to gather her powers for the exertion

I do not care for five-finger exercises. I believe if one knows how to use them, better fingers can be formed by the Mason exercises-very much better, and better positions of hands. I can not recommend any exercise for straightening the weak fingers bent hy too much practice. It is like being bow-legged. You could have them broken and set over again-like the lady who had her head cut off in order to straighten her crooked nose : hut I do not recommend it. The way I use Mason's exercises, I get strong hands and fingers and a goodlooking hand. So also does he, and a beautiful touch. What more would you have? But it is all in knowing how to balance the various demands upon the hand so that it gets vitalized and diversified in every direction. The good-looking hand is the strong and well-trained hand. Mason's arpeggios and scales are very useful for pupils who are not willing to count aloud, since measure is vital and central in them. Then, for the one who can not remember the signature, you will have to train her in scales and chords until her head has an idea of it; also make her write the scales in notes. Then have something else written and later have it transposed into several other keys. In other words, direct her attention repertory, including all operatic arias, in which the to the notation until she is able to take it all in and remember it.

Iuattention is a very common and almost a normal incident with girls at the age you mention. Education to transpose almost anything npon call, and if you were is mainly for the purpose of training the attention. Mason's combination of exercises does this better than any other technics whatever. The same is true of the fingering; make her think of fingering. Give Mason's

Then, too, as to the value of slow practice. It is good only when taken in connection with some of the opposite kind. Mason's graded rhythms secure slow practice more surely than any other device I have ever known, except practicing with a metrouome; and the latter is almost sure to make the playing wooden; whereas Mason's way establishes a musical rhythm, and the nupil has to hold back in the early stages in order to

-Every person has a lead with which he attempts to measure the depths of art. The string of some is long. that of others is very short; yet each thinks he has

## THE ETUDE



THE RESTORICAL VALUE OF A REST.

Mone this past winter than ever before have I been impressed, while listening to a large number of piano recitals every week, good, bad, and indifferent, with the value of the pause in the rhetoric of musical interpretatlou. When plane playing is poor, one of its salient defects is invariably a wretched, unintelligent handling

Just as the orator makes his great effects by panses, so does a musician convey a whole story in a rest-provided he knows how. This knowledge is one of the self-evident distinctions between the amateur and the professional in all branches of expression, and even more of a difference does it show between the artist and the mere performer. To the uninitiated lt sounds like a paradox or a stupidity to a call a rest crisp, but I assure you The to hear this lad, who wisely holds himself in the back-Listener has enjoyed crisp rests as well as sentimental, ground until he is assured of his own self-mastery, serions, grave, or gay rests in the work of a few great orchestras and in the piano playing of men like D'Albert, being the corner stone of the edifice where all genins is Rosenthal, Franz Rummel, - whom we are hearing again concerned. after many years, to our great edification as well as satisfaction, and a dozen others. Raphael Joseffy is as as he is still familiarly called. great an adept at eloquent " resting " as he is at eloquent pedaling. Each man has his own method of "resting," but the true effects and nuances are always obtained by

are consequently slovenly and without meaning. The panse, in all rhetorical utterance, from the early Greek and Roman days, has been treated not only as a punctuation, hut also as an instrument to conviction. The orator knows the power of his periods, commas, and semicolons. Why should not the planlst likewise reveal the strong significance of his whole-rest, balf-rest, quarter-rest, and so on, through the whole gamut of musical

In the tlerman school of piano teaching the rest is emphasized as of great importance as a medium for the truthful interpretation of a composer's ideas, but our loose American tendency to do away with precision entirely in the development of individuality causes a poor"; that "it is necessary to stimulate the mind according to The Listener's view of artistic inturity.

I hardly know when I have found a young amateur struggling with "expression" who had the faintest valuntion of a rest ontaide of its time value. They rarely know what rests are for, except in their capacity of torments to those whose ideas of time are not instinctive.

My dear young musiciaus, remember that rests are punctuations of musical phrases, and give them their

### AN AMERICAN YOUTHFUL PRODICY.

WE hear of, and occasionally hear, European musical

surprise sne returned to ner missie toom, to she to be your not great talent thwarted by circumstances; she plays troduced himself to the musical world thus, and if it very badly; but, just the same, nothing else makes he were not that he has inherited from his father's family so happy as this diversion, which to the majority would abundant means, The Listener, for one, would expect be a punishment. No doubt she hears in her imaginato know of Mr. William Dietrich Strong as not only a tion a beauty that her fingers will never express, and to musical lion, but as a musical artist within the next her the commouplace music she performs is an inspiraten years. But unfortunately pecuniary affluence is tion and an outlet. Only in Germany do the masses find destructive of talent, if anything can be.

sional program from the centers of musical doings.

Variations Serienses, Op. 54, Mendelssohn.
Sonata, Op. 31, No. 3, Beethoren.
Molto agitato, G minor,
Andante e molto Cantabile, B-flat major,
Rhapsodie, Op. 79, No. 1 Brahms.
Ballad, G minor, Op. 23, Chopin.
Phantoms, A major, Mrs. Beach.
Two Etudes, from Op. 27, Arthur Foote.
Valse de Concert, A major,
Etnde, C major, Op. 34, No. 2, Moszkowski.

This was one of the few opportunities there have been something more important than predigious virtuesity, it

#### FRANZ RUMMEL

ANOTHER program I have for you is one of exceeding them all, no matter how, because in the mind and heart interest, played by Franz Rnmmel at one of his first of the rounded-out musician there is a wonderful instinct recitals among us, after a long absence. Rummel exfor dramatic effect, and the panse is essentially dramatic. hihits all of his previous perfections, fewer of his faults, Amateurs, unless born with these same dramatic in- and most of the elements of greatness in his field of Amateurs, button these same unmanue in stillets, seldom make a clear-ent panse—they end a plurase—schievement, patent to those who heard and knew him Buck traces the connection of the voice and musical in-

Andante con variazione,						Haydn.
souata, Op. 110,						Reethoven
Phontasie, Op. 17,	٠.,					Schumann.
Printiasie, Op. 17, Barcarolle, Op. 60, Preludes, Op. 28, Nos. 3, 4	1, 6,		٠	·		Chopin.
Interniezzo, Op. 76, No. 2,	3.					Brahms.
Nachtfalter (Valse Caprice						Taxal-
Noetnrne, Op. 17,	io					
Rhapsodie Hongroise, No. An Bord d'une Source,	12,					Liszt.

#### OUR ARTISTIC WINGS.

engrossed with the sordid care of eking ont a material

of his fingers. Nothing musical was extract from this shift audit by was four years of are, when one data shifted will be was four years of are, when one data shifted will be was four years of are, when one data shifted will be was four years of are, when one data shifted will be with less than the shifted will be with edded must be was four years of age, when one day
America. She is a woman between thirty and forty
mental. Evolution in nature goes on forever, and who
was a support of the great cities of working along the dramatic line, with test of the
Malara Strong, who had just finished priving a read to Madam Strong, who had just finished giving a pupil a years of age, and still at that time of life her chief pleas.

Knows what will be evolved in nature? We do not it was a supply of the chief pleas. through perfectly, as to notes, with the right hand. In night, arising at six every morning for another practice on to newer forms."

surprise she returned to her music room, to find four-year- hour before she begins her most material day. Hers is solace in art pure and undefiled. It is impossible to pre-I print the program this lad gave recently, to show dict for America's future, but I am forced to believe you what he attempted and what he achieved phenom- that hundreds of years will pass over our heads before enally; also as a suggestion in the way of program mak- the American lahorer, returning from work, will whistle ing, some readers having expressed a desire for an occa- Händel's Largo, as has been known to be the case in Germany, or a father and son, in artisan blonses will walk side by side on the streets singing male duets from grand opera, as I once heard two men do in Paris. Fach vear the nniversal taste is nrged npward by just such men as Mr. Damrosch, hnt there is no hope that the masses will ever attain one high level of appreciation of music, any more than they now give equal valuation to the art of literature—the oldest, most convincing of all arts. Even in our day the majority prefer to read absorbing, diverting novels to pernsing Shakspere or Dante, and so it will be to the end; the majority also prefer waltzes and "coon songs" to a Beethoven or Brahms symphony, and so it will be to the end. A great mind produces that which comes only within the grasp of those large enough to receive the thought. There never will be a level of musical understanding, any more than there will be one level of moral equality for man-at least, not until he puts on wings. When we all put on onr musical wings we will fly side by side with the prophets of the musical art, but not before, All we can do is to step as high as possible each day, waiting and hoping for the day of nniversal wings.

> strnments, and shows how the mechanical development of the latter was influenced by the advance of vocal technic. He continues as follows:

"Now we find, especially in Italy, - snnny Italy, - partly, no doubt, from the influence of the climate, that vocal music began to develop in the line of velocity, until in 1850 a rapidity of vocal execution was attained such as the world has never seen since Take Rossini's operas and see what was required of some of the singers. It would take a very good player to execute rapidly upon the piano the runs and shakes. The fault of this school was emptiness-too much musical froth; but these works remain in use as studies. In the meantime, the organ MR. DAMROSCH says that "art is a necessity for the player had given up the attempt to keep up with the voice in the matter of velocity, and things were at a standstill, though many great organs were built. Bach never saw or heard a piano, as we call it. Most of the If he would change the word art to music, The Listener could agree with him; but among the great masses the organ had been immensely improved, but the necessiof human beings art, as that word is generally underties of the organ nau neen immensely improved, the organ nau neen immensely improved need to be a supplied to the organ nau nau need to be a supplied to the organ nau nau need to be a supplied to the organ nau nau need to be a supplied to the organ nau nau need to be a suppli stood, has no acceptable place, nnless we make a distinction between high art and lowart—something The instrumental and vocal, were now clearly separated, and Listener can not admit. Can such a thing as low art a subclassification was made in instrumental musicexist? Art has in it an element of instruction and ednorgan and piano. The time of Each was a doubtful time: cation not acceptable to the masses, who, wearied from a things were written for the organ that were only suitable day's toil, want beauty that pleases and relaxes, not for the piano. Now come in various improvements in beauty that forces voluntary thought. So long as music the piano, in modes of stringing, in compass, and in products but so far, as a nation we have produced few is confined to emotional expression, it is desired and action. The violin in its form is very old—than another. worthy to stand in that category. But now there comes appreciated more than any other general form of atterto light in the sits of Boston a worth of broke a black. to light in the city of Beston a youth of barely eighteen
reach with a technic hondering on to Padersweld surface
lectuality and the barels and the barels are the surface of the lectuality and the barels are the surface of the lectuality and the barels are the surface of the lectuality and the barels are the surface of the lectuality and the barels are the surface of the lectuality and the barels are the surface of the lectuality and the barels are the surface of the lectuality and the barels are the surface of the lectuality and the surface of the lectuality and the barels are the surface of the lectuality and the lectuality and the surface of the lectuality and the le years with a technic bordering on to Paderewski, perfect betaality, and the humble mind goes to sleep or is bored work of Rossini. Now comes another change in our difference of the perfect beta and with a manifest little year, and a scenar surface content of the content o years old—so mature, uponed, and deep is it. He also the same number of books, has no art in it, and at the being same of the high-high-parts of another or and the same number of books, has no art in it, and at the masse, is not so much in demand. The 'shower's new or the same number of books has no art in it, and at the masse, is not so much in demand. bears some of the hirthmarks of prodigions genius. His same time has a great mission among just those people pearls' and 'shower of diamonds' period is passing. menther was Madam Strong, now decreased, a German to whom Mr. Damposch referred, bringing into toilful, away. The improvement in the plano, especially in Beaute and leacher, for many years a reident of Boston.

When was the acques of her sun's owner mustal funite such as the and to her, doubtless, is due the marrelons possibilities of his fluores. Nothing married was advertised to the fluorest state of the fluorest state of the fluorest state of the fluorest state. Vocal mark to the fluorest state of the fluorest Bayda nonata, heard some one playing the sonata we is to take piano lessons and to practice an horn every ject the old, but use it for what it may give us, and pass

PROFESSIONAL PIANO STUDENTS. BY ALEXANDER MCARTHUR. Work Paul Veronese was a student, Maitre Badile.

his nucle, said to him one day:

better; one has never learned enough when it is possible to learn more."

There is no wiser precept than this in all the wisdom of art; no weapon that fights more certainly that archfiend of the great and the noble in all branches of artself-conceit. Of the hundreds, I might almost say thonsands, of pianists I have known, the two greatest have been the two humblest-Rnbinstein and Paderewski.

Fifth and tenth-rate artists only go about holding their noses in the air, boasting of their exploits and of is great because, in the words of Socrates, "he knows that he knows nothing."

"I don't need to practice Op. 53 (Beethoven); I know it thoroughly. It is only a waste of time to practice it more," said a pupil once to Ruhinstein.

One of his saddest expressions came over Rubinstain's in the work of his pupils.

"Don't you," he said slowly. "Well, you are eighteen and I am sixty. I have been half a century practicing another question and a great one, that sonata, and I need still to practice it. I congratulate von.

From that time on Rubinstein took no further interest in that pupil, for to disappoint Rubinstein once in an art trnth was to disappoint him forever.

At the St. Petershing Conservatory, of which the rules reputation must suffer. and regulations were drawn up entirely after Rubinstein's idea as to what a conservatory should be (he has more than once told me that when dead he wanted to be remembered by no other work but this Conservatory), there were two pianoforte branches: one for virtuosi, the other for pedagognes, the training, of course, in each hranch heing different. One of the first questions you wish to belong?" Generally speaking, the pupils, acting under the advice of one of the professors, joined the one class or the other, according to the shape and hetween a true friend and a false friend. strength of their hands and general physique. The general fitness were sine qua non.

Pupils of the pedagogic classes were not required to give so much time to practice; they were not expected to learn so quickly; not to play from memory, hnt rhythm and neatness in their playing, with history, analysis, a complete mastery of harmony and counterpoint, and more or less a study of the entire piano literature, they were expected to have accomplished hefore receiving their diplomas.

It would be well for all professional students to satisfy themselves early in their studies as to which career they are fitted for. It would save so much misery, so much wasted energy. This minute and always there are thousands of nnhappy students striving for that which they can never attain-"concert technic." |Sonred, disgruntled, or, worse still, conceited, they are a burden to themselves and to all around them.

Good teachers are needed everywhere, and if a student is weak or sickly, if he or she have a small or unfavorably formed piano hand and are endowed with enormons tions may be, they can only finish so, or else starve as artists—will do the rest.

to fifteen years' serious study, and not a day less; probably a few years more. This work is hest when accom-Plished from the tenth to the tweutieth or twenty-fifth Jear. Prodigies there are-bnt let us take Liszt and Rabinstein. Both were children when they startled of Russia, at Kamennoi Ostrow, that his great preparations far better, be an appreciative member of the andience.

for the career of a virtnoso were made. People who have Of conrse, there are artists and artists. We can not all ten when he commenced his first Enropean tonr. Yet to-day. in spite of his undeniable genins it was not until he had ... Very few virtuosi realize during their study what a ready for the conquest of the world of music.

Enrope to finish themselves?

ther notes to the most of the nothing so difficult in the having.

At all events there is one thing certain, and that is that ration or wrong methods of practice. success largely depends on originality. Every virtnoso Concert performance is always a strain, and no matter should endeavor to give a new yet a true conception of how flawless and beautiful the interpretation of the piauo literature. When the famous painters of old put player may he, the public may rest assured, as a rule, the "Transfiguration," the "Holy Family," or "Our it is because of nervousness, and in spite of it, ratherface, for there was never a master that lived as he did Lady" on canvas, no two of them painted after the same than for lack of it. manner. Piauists should think of this when they study.

As to who is worthy of heing an interpreter, that is

in America, there is always this great question of the memory, and his repertoire included eight hundred pianoforte manufacturers, and there is only this to be pieces, but not many young artists can aspire to this. said : never, no matter what the temptation, play on an inferior piano, for the simple reason that your art and

We know of great artists who play on inferior pianos; they do so only from two motives-either because, being foreigners, they are ignorant of the shortcomings, or because they want money. The latter is no crime except artists whose names are world-famous to-day. when it arrives from avarice. At the same time it is incredible to me that any one could choose as an instrument any other but the best that the country cau offer, asked a would-be candidate was, "To which hanch do for I know of uo delight equal to playing on a fine instrument, and I know of nothing so disappointing as playing ou an inferior oue. There is as much difference as

The first start for a young artist is to put himself or musical knowledge and gifts for both, however, were the herself in the hands of a reputable impressario; best of npon the subject of "scrap-books." To be personal same; that is to say, a correct ear, musical ability, and all an impressario who manages no other artist. A start In looking through quite an extended collection of my needs money, and sometimes plenty of it, but at the own, I was surprised at the variety of musical topics and same time the young artist may rest assured poverty the number of articles upon nearly every musical subject has never stifled talent or genius, however it may have mentioned. For the past few years these books repreretarded success; and, in the end, given talent or genius, sent the growth of musical literature in this country success must come. American artists should play in Lon- better than anything else possibly could to me. There don, Berlin, St. Petersburg, Paris, Vienna, Frankfurtam is a gradual progress running through them for the Main-everywhere, in fact, but especially in Germany, hetter. The merit of the articles in the first book does for if they be worth anything, German critics quicker not at all favorably compare with those in the last. than any will find it ont, and truly nothing forwards Many of these articles were culled from THE ETUDEa young artist more than an expert's acknowledgment enough so that one can see the strides this valuable of his gifts. Above all, let him eschew puffery and paid journal has made in its prosperous career. Such a book newspaper notices. Newspaper notices have never yet should be carefully indexed, or its value will be greatly made an artist nor marred one. A column in the daily lessened. papers will sometimes attract an andience once; never Besides representing much industry, great good retwice if the artist is mediocre.

pnffery; their work appeals to the masses. Not so nsefnlness of an article. He also becomes more familiar planists; they, more than any class of musicians, appeal with the names of leading writers, for the name of the directly to the refined and intellectual public, a public writer—the anthority, as it were—is usually associated not caught by chaff. In the amusement column of the with the production. He gets into the habit of looking talent, then by all means let them fit themselves for daily papers let young artists advertise their concerts for information everywhere,—in the newspapers as well taching, since, in the end, no matter what their ambi-

Altogether, about the profession of a concert piaulst To do or be anything as a pianist requires at least ten one can only say it is lahorious and it is glorious. There is no calling in life more sublime than that of an artist. It is worth any sacrifice, any study; hat there must be found clinging to the mental man. extraordinary talent. And success is only assured with

virtnosi when there is genius. Only those who can not help themselves should become Europe by their genins; but both were full grown men artists. Any who hesitate, or consider, or draw back, when they were not mere Wunderkinder, but musicians. artists. Any was included, but musicians. should take up any other calling in preference; for, while It was from the year 1852 nutil 1854, while Rubinstein there is nothing grander, nobler, than a great artist, there

known Rubinstein during these years have told me that be Liszts and Rubinsteins. We can not all paint the it is "unglaublich" the amount of time he spent at the "Last Judgment" like Micbelangelo. The great planoforte. Professional piano students should rememthing is to know our limitations. Had Albrecht Dürer ber that Rubinstein was twenty-five years old when he been cursed with "the vaulting amhition" that "o'erstarted out to conquer Europe as pianist. He was eight leaps itself," and followed painting rather than engravis note; sand to mind out of the great names in art would be wanting.

"One has never done well when it is possible to do when first in Moscow he stepped on a concert platform, ing, one of the great names in art would be wanting.

> spent just twenty years (he commenced when about five terrible ordeal the concert platform is, and, while there years old) in study that he considered himself fit and is no remedy against nervonsness,—as a rnle, the more nervous some artists are the better they play,-yet for "Ars longa, vita brevis." How often have I thought of days before the concert the young artist should hold this when American students have come to me in Paris himself back hy practicing in the slowest of tempi posand elsewhere and told me they were spending a year in sible. This prevents that "running away of the fingers" so common among nervous pianists. Young artists Every pianist who goes hefore the public desires hefore should also remember that a slovenly performance is with themselves entirely, arising from insufficient prepa-

A young artist starting on his career should have at least two hundred pieces in his repertoire-pieces which he can play from memory, ready, with a little running With all young artists when starting ont, especially over, to play publicly. Ruhinstein had a colossal Nor is it necessary that they should.

When praise is bestowed, never feel elated until you measure the value of the criticism. Fight the sham, the fake, the false in art, mercilessly and fiercely; give them no quarter; then, be your name and position never so humble, you will have served art better than many

#### SCRAP-BOOKS.

DY E. A. SMITH.

THERE are books and there are scrap-books, and one might go farther and fare worse than be a "crank

mains to the collector of scraps. He becomes an adept Variety performers, jngglers, and magicians need at classifying, at a glance deciding upon the merit and to a purpose. He gets into the habit of becoming orderly and systematic, and critical in his work.

It were indeed strange if amid all this collecting and arranging some of the material matter should not be

Better try to keep a scrap-book yourself; and the venture is that you will soon be woudering how you could have lived so long without one.

\_1 regard nuisic not only as an art whose object is to there is nothing grander, noncer, unanager arms a little artist; better, please the ear, but as one of the most powerful means of the palace of the Grand Duchess Helene is nothing sadder and meaner than a little artist; better, please the ear, but as one of the most powerful means of the palace of the Grand Duchess Helene is nothing sadder and meaner than a little artist; better, please the ear, but as one of the most powerful means of the palace of the Grand Duchess Helene is nothing sadder and meaner than a little artist; better, please the ear, but as one of the most powerful means of the palace of the Grand Duchess Helene is nothing sadder and meaner than a little artist; better, please the ear, but as one of the most powerful means of



To E. S .- You ask whether the music of the future is likely to become more complicated or more simple. Fas cinating as this question is to any one with a turn for speculative thought, all answers to the query must partake largely of conjecture, and be strongly colored with the particular personal bias wrought by the individual taste of him who answers. A retrospective glance et the history of musical art will show that periods of extreme complication have been developed and have merged into periods marked by an almost bald simplicity. In the fifteenth century, for example, and in the earlier part of the sixteenth, while as yet the influence of the Netherland school of composition was dominant all over Enrope, the mathematical art of part-writing reached an elaboration which staggers our belief and makes onr imaginations shrink.

Fugues, it is claimed, of thirty-two, and even of forty. parts were composed. What anch a wilderness of jurgon could have sounded like we can not easily conceive. Seen after this came the revulsion toward simplicity and monophony, out of which, in the groping attempt to resuscitate the drama of the ancient Greeks, was formulated the opera as we know it in modern days. Again. In the eighteenth century and the first third of the nineteenth, the school of florid Italian singing became more and more ornamental in its character, and now we see the world over a revulsion in favor of closer dramatic truth, as illustrated in the French chanson, the German Leed, and the music-dramas of Richard Wagner. In another field, also, we find the simple orehestra of Bach and Händel (the latter especially did little more than reduplicate and reinforce the choral voices) elaborated by Haydn into a marvelous organism; then Beethoven enriched and strengthened it, while Berlloz and Wagner brought it to a be wildering variety and potency. To say that anything could ontvie Wagner, in boldness of effect and in curious developmente of instrumental voices might seem extravagant, but it has actually been achieved by Richard Strangs in his symphonic poem, entitled "Thue Spake Zarathustra." The world is now waiting for its next deminrge or creative molding

Strauss has wonderful technic, limitless constructive skill, and ingennity without end, but he has not much to say. He is a consummate electioniet, reading common-place material. In discussing thie very question some years ago, I heard Mr. Steinert, Sr., say that he believed that the next step would be to go back to the symphonies of Mozort and rewrite them with modern resources. Something like this will probably occur. We need not lay sacrilegious hande on Mozart's exquisite work, but we may, with great propriety, especially in symphony and opera, apply the hundreds of vivid and expressive tone-colors which we have discovered to the reinforcement, expansion, and discussion of melodies more simple of structure, and more tuneful of heart, than the themee which are chosen by some of our composers. There is absolutely no conceivable reason why an opera should not be written in which the Wagnerian device of ever recurring tone labels, or descriptive phrases, chould not be relieved by passages of lyricsimplicity as lucid and as sweet as the songs of Schu-

Mr. Theodore Thomas once said that he thought the trend of musical art was away from the instrumental and teen of manch, and was swittern to the state of the state larger form as the "St. Francis" of Edward Tinel and are anxious to have him cultivate the art and to become larger form as the Chicago of States of the Stanford show that our proficient in it. Your case is, I fear, a hard one, though and difficult intervals and the sure independent motions very complicated affair. In nine cases out of ten any of instruments. The tendency as yet, in all depart- pronounced or decided musical git munifests itself early, and especially in the sensoons charms of novel tone- out exceptions. It may very easily be the case that the

muslc, now produced in considerable ahundance, especially in France and in England.

To I. S.-1. Clandio Monteverde, who lived at the beginning of the seventeenth century, is chiefly famous for two things-his giving prominence to that particular seventh, which we now call the dominant seventh, and nsing it in unprepared relations, and his doing in a microscopic way for the orchestra what Wagner did in a colossal way two hundred and fifty years later. It is generally conceded that dissonances lose some of their acerbity if they erise by the simultaneous sound of voices moving independently; thus, in Chopin we fre quently find the augmented prime and the diminished octave; In Beethoven's sonata in A-flat for pianoforte solo (Op. 26), during the variations of the theme in the first movement there occurs an instantaneous sounding together even of the four notes D>, E>, F, G, and often in Brahms we find the momentary existence of the severest dissonances.

Monteverde began to use the sevenths unprepared and, indeed, in any way which to his creative imagination seemed dramatically expressive. The orchestra was in reased by him to thirty-six instruments, a number then considered positively multitudinous. Driven by the exigeucies of dramatic necessity, he also hit upon a mode of producing tones which has since become one of the stock effects of orchestral composers ; this was taking advantage of the mechanical fact that a violin utters a tone with both motions of the bow, down and no. whereby an extremely high degree of speed in iterating the same tone can be attained. He did this when describing the breathless excitement of the battle between Clarinda and Tancred, in his opera of that name. This device of violin tremolo for sustaining a harmony with the sense of agitation was much used by Weber and by the Italian composers in recitation.

Second, you ask what do you understand by romanticism in music? Romanticism in music means precisely the same as in the kindred arts of poetry, dramatic composition, and novel-writing. The romantic movement originated about the time of the French Revolution and in the first third of this century ran riot all over Enrope, It was characterized by three strong features: first, in rebellion against the classic ideal of repose, form, symmetry, restraint, and it gave great emphasis to intense emotions; and, having dethroned the stern law-giver symmetry, pnt whimsical, extravagant caprice in the chair of supreme authority. Thus, its first and most important peculiarity was the exaltation of content over form, purpose over beauty. Its second striking trait in the realm of literature was its almost fanatical choice of mystical and medieval subjects. The poetry of Bürger and Scott; the dramps of Kotzehne and Victor Hugo; the novels of Scott and Hngo are cases in point. The third feature which marked romanticism, especially in its later stages, was an inevitable resultant of the fiery life which

resided in the movement, and of its convention defying spirit-namely, grotesque extravagance. In music, the same world-tumnit and heart-ferment made as deep a mark. Weber's operas-" Der Freischiitz," "Euryanthe," and "Oberon"-are full of medieval magic and supernaturalism, and musically are sunshine. Some minds burn a subject like bitminoss vividly descriptive. The piano music of Schubert, though east for the most part in classic forms, or a sort of modified classic form, is too predominantly and exclusively emotional to be placed beside such classics as the worke of Mozart and Haydn. By the time we arrive at Chopin and Schnmann we find emotions and pictorial exercises and scales endlessly diversified ad infinitum. II. conceptions in complete possession of the field, and the on the other hand, it is the natural gait of his mind

To M. L. H.-First, you ask me what to do with a perhaps not hopeless. What we call musical talent is a even very early. - but thie is by no means a rule withcolorings. One of the best examples of this last-men-boy has not penetrated through the thorny and repellent colorings. One of the one examples of this large of the concert-organ bedge of technic to the beautiful play-ground and flower to treasure blame.—Schumana.

meadow of fancy beyond. Perhaps he has not even looked through a gap in the hedge and does not suspect the existence of such a fairyland inside the forbidding and torturing fence of technic. The thing to do, then is to excite his imagination, give him tiny pieces which represent marches, or hnnting scenes, or galloping horses, or perhaps a battle or a storm. Even though with very limited technical acquirements, pieces may be played which appeal to and stir that love of struggle and adventure which is inherent in every boy. If you can give him something with a touch of humor about it like many of the little pieces by Schumann, that also might serve. Again, try to interest him in the personal history and traits of the great composers. Do everything you can to moisten the dry morsel of technic which he must needs chew. Perhaps, also, you may at times make a profitable appeal to his desire for distinction though in many cases this would work retrograde for many boys still cherish the silly notion that music is an idle occupation, too weak and foolish for a manly person. If all these means fail, after a thorough trial, I am in clined to think that the clay of the boy's nature is not sufficiently plastic to receive the impress of an art-idea.

Second, you ask how to know whether a given note marked staccato is to be taken with the fingers or the wrist. In reference to the staccato, there are two coneral classes of effects, chiefly distinguished by the degree of detachment. If you have a series of rapid notes to be played staccato it will generally he found better to execute them by a prompt descent and rebond of the fingers from the knuckles only. In double notes. such as thirds, sixths, and octaves, the hand should be swung from the wrist, and if the passage is not too rapid such a swing of the hand may be applied even to a series of single tones, whereby a certain firmness will be at tained without loss of elasticity. By suddenly flexing or crooking the fingers and drawing the tips forward toward the palm of the hand an exceedingly crisp and dainty staccato may be obtained, though this is more effectual for making wide gaps between the notes and not so good when the notes succeed one another rapidly. Staccato chords may be articulated beantifully by suddenly arching the wrist at the moment the fingers collide with the keys.

The marks for staccato are of two kinds-round dots, which are called demi-staccato, and pointed dots, or dashes, which indicate extreme CRISPNESS.

To E. H .- You ask me what to do with a boy who kuows the meanings and names of the notes and even is able to write them correctly, but can not apply them quickly to the keyboard. I surmise that the boy's difficulty arises from either one of two opposite imperfections. Either the muscular action of his fingers, not yet sufficiently antomatic, is sluggish, or his mind operates slowly, either through timidity or its inborn nervous constitution. The body has its natural gait for walking the tongue for talking, the brain for thinking. A man with short legs can not stride like a giant, though he may make his steps so much faster as to equal the giant's speed. So there are brains that work by electric zig-zngs, coal, in detached sparks, with much crackling and noise; others burn with a silent, steady, intense glow, like authracite coal. If the trouble comes from the boy's fingers being weak, stiff, and unpliant, the only expe forms growing like flower-beds, fantastically shaped, which is slow, you are likely to have a vain striggle. There are musicians who never, by any possibility, can be fluent sight-readers, and their frantic efforts to get over the ground are at once harassing and exasperating to all who hear. There are others, again, who have the natural pace of the greyhound, and their minds flutter over the leaves of the music like a frolicsome breeze. 1 the boy is slow-paced of thought, that is no reason for abandoning music. Remember Asop's fable of the race between the hare and the tortoise.

-Praise is of value only to that one who knows how

BY J. C. FILLMORE

LETTERS TO A YOUNG MUSIC TEACHER.

LETTER III.

To W. E. S.:

My Dear Boy .-- Your methods, about which you seem 30 anxious, will depend on what you desire to achieve. What is it that you desire to accomplish as a teacher? What results ought you to aim at from the very beginning with all your pupils, even the very youngest? I should say, first, musical intelligence. If you impart

to your pupils only the ability to translate from notes to keys, of what use is it? This might be done mechanically hy a man who was as deaf as a post. Sight-reading, and what is commonly called technic, meaning thereby certainty and rapidity of execution, are never anything but means to an end from a rational point of view. That end ought always to be the interpretation of what was in the mind of the composer; and that is not to be got at by any purely mechanical process. You must begin with the fundamental things in music, rather than the fundamental things in the teaching of piano-playing or in musical notation. Now, the hottom fact of all music, from the most savage dance song vet discovered up to the most elaborate and complicated music drama of Wagner, is tonality-the relation of tones to a keynote. If your pupil does not clearly perceive this relation, the process of reading music will be for him a mere translation from notes to the corresponding keys, -not a musical process at all.

Your first business, then, must be to make sure that he thinks music in key. If he has not learned to do so already, you must begin with that. I do not say that the teaching of notes, of the keyboard, and of the elements of technic may not go on side by side with this; I think they onght. But the knowledge of tonality is first in logical order and ought to be first in time,-at least, by some small interval. Your pupil can uot play music intelligently until he thinks it intelligently. I think it is better, as a rule, to teach a child to sing certain simple intervals and then to play them by ear before are held. These terms are "classical" and "romantic." notes are brought to his attention at all.

You are aware also, I believe, that not merely the keyto be regarded as fundamental to the idea of tonality. There can be no such thing as tonality, of course, without different musical tones in relation. And I think it not donbtful that the tones of the tonic chord are the tones most nearly related to the keynote itself, and, therefore, to be first taught and learned. At any rate, the most primitive savage music I have ever heard-and I have heard a great deal-runs straight along the line of the tonic chord; and as these folk-songs must naturally move spontaneously along lines determined by natural laws I can not but think they afford us more valuable hints as to the natural line of development in children. I would ask him to sing them and afterward to play them. Then I would add the sixth from the root of this chord, speedily substituting it for the fifth to make the relative minor chord and then playing the intervals of the two chords in succession. Then I would add the second above the tonic. This seems to be the natural order of development as exemplified in folk masic the world over. These tones make the five tone scale which is to be derived from the songs of every race in the world at a certain stage of development. (This is the scale which includes all the black keys and no others, with F-sharp as the keynote.)

I would keep a child in this stage for a considerable time, finding or inventing for him melodies, both major and minor, in the five-toned scale; for the same five tones, -Do, Re, Me, Sol, La, -may have either major or minor tonality, just according as the Do or the La is made the point of repose. Tonality, as you know, does not at all depend on what tones or chords are used, hut on how they are used and on where the center of gravity is placed.

These melodies may be harmonized simply and the child may be taught, and ought to be taught, the elements of harmony as embodied or implied in such melo-

THE ETUDE THE PRINCIPLES OF MUSICAL PEDAGOGY. dies. In this way, by teaching tonality and the elements L'Absence et le Retour." and he wrote a Rondo Capricintelligence will be solidly and securely laid.

Another element of musical intelligence which I would bring to the attention of the child from the start is phrasing. The little melodies which you will teach the child, whether you find or select them, will, of course, be made and the desire to picture something in tone, without up of motives, phrases, clauses, and periods. Teach the special titles, occurred to none of them excepting Beetchild to analyze his melodies from the start : perhaps ask him to punctuate them, putting a comma at the end of each phrase a semicolon at the end of each clause and a period at the end of each period. Show him also the phrase its own little climax and culminating emphasis: the clause, its larger climax, and the period its still larger one. It is just as easy to do this with children as with anybody and just as interesting, both to them and

Do this by ear first; music is to be heard, not to be seen. When the pupil has correct idea of the natural relations of tones in chord and in key and of their grouping into motives, phrases, clauses, and periods; then, and not till then, should be be shown the notation which indicates all this to the eye. He is to learn to translate this notation in terms of the musical experience with which he is already familiar.

Please do not misunderstand me. I do not mean that I think it wise to defer teaching notation, keyboard, and technic very long. One lesson ahead is usually enough, and, perhaps, you may even put them in the latter part of the same lesson. But the Pestalozzian idea is right; always "the thing before the sign"; the musical idea before its notation or execution. If you work on this line you will snrely develop whatever musical intelligence your pupil is capable of ; and, I repeat, this should

#### CLASSIC AND ROMANTIC DEFINED.

BY E. R. KROEGER.

THERE are two terms frequently used by musicians and students, of whose meaning very vague conceptions 'Classical' music is that wherein the contents are admired for their own inherent heauty or merit, indenote but the chord of the keynote—the tonic triad—is pendent of ontlying circumstances. The imagination is not necessarily called into play, in order to arrive at some subtle idea of the composer not stated in the title. For instance, in listening to a slow movement from a sonata by Mozart, one does not wonder what the composer means, but he permits the senses to be charmed by the exquisite melody and the pure harmony. "Romantic" music is that wherein a definite title is given, indicating a certain emotion or a particular scene; or wherein no definite title is given, but the imagination of the listener is supposed to he on the alert to ascertain the hidden meaning of the composer. In the slow movements of thus arrived at a standpoint where he produced works Schnmann's F-sharp minor sonata or Chopin's B minor of great dignity, convincing value, and extraordinary sonata, the listener feels sure that the composer intended scholarship. They rerely appeal to the senses. His to portray musically certain emotions or pictures. It is name has indeed been united to those of Bach and Ecctfor the listener himself to conclude which emotion or hoven, and it will be a question for future musical hispicture may be the idea of the composer, and he largely torians to decide whether the classicists, Palestrina, Each, arrives at a conclusion influenced by his character, his temperament, or his past experiences. It is supposed are really greater composers than the romanticists, Schuthat romantic music began with Schubert and Weher, but if the above definition be correct, such was not really

> Sebastian Bach wrote a "Capriccio" for the clavithe Absence of my Brother." In the first movement the of excellence has been obtained by cultivation, Moschelee friends of the brother coax him not to go away. In the once replied: "Any one who has heard and studied a second, they represent to him various dangers that might friends. The fourth indicates that the friends, seeing his greatest modele and emulate them, playing a great deal befall him ahroad. The third is a general lament of his determination to go, bid him farewell. The fifth is the song of the coachman. The final movement is a fugue in imitation of the coachman's horn.

Clementi wrote a sonata to which he gave the title "Didone Abbaudonata; Scena Tragica." Beethoven of amateurs. wrote his Pastoral Symphony, to each movement of which he placed titles. One of his sonatas is named "L'Adieu, the public is almost always correct. - Weber.

of harmony from the start, the foundations of real musical cioso, which he called "The Search for a Lost Gro-

Other examples might be cited illustrating the point that the great classical masters gave titles to their works. haven and with him but rarely

These attempts at "tone painting" were evidently the outcome of songs and of operatic composition. The composers of these branches necessarily tried to write natural shading of each phrase, play for him, giving each music which would fit the words and the dramatic situation when they discovered a "species" of music which would be suitable in such cases, they and others wrote abstract instrumental works in the same vein. In this way the romantic school of music was born. Its great progenitors-Schubert, Weber, and Spohr-seldom gave specific titles to their works other than "Sonatas," "Impromptus," "Capriccios," etc., yet there can be no doubt but that their music is essentially romantic in its nature. Schnhert's "B-flat Sonata," Weher's "A-flat Sonata," end Spohr's "Sextet" are truly romantic. And the three great masters following them gave the romantic movement great impetus. Mendelssohn, with the fairies and witches dancing in his "Scherzos" and "Capriccios"; with the religious longing so well depicted in some of his "Songs Without Words"; Schnmann, with the mystic character-painting so accurately defined in "Les Papillons," "Die Davidshündler," and the "Carneval"; and the picturesque scenes, such as "In the Forest": Chopin, with the melancholy of some of his "Preludes" and "Nocturnes"; the serpentine grace of some of his "Etudes," "Impromptus," and "Rondos"; the poetry of his "Ballades," "Berceuse," and "Barcarolle"; the tender, plaintive seductiveness of his "Maznrkas"; the national fire of his "Polonaises,"-all developed and extended the cause of

> Upon these masters' works subsequent composers for the pianoforte, with but few exceptions, have built. It was hut natural that the pendulum should swing to the extreme limit, and in listening to some of the orchestral works of Berlioz and Liszt it is necessary to have a printed program in one'e hand in order to follow the attempte to musically define certain portions of a tale or a history. However, the majority of receut composers have refrained from going so far, steering between conservative classicism and reckless romanticism.

One modern composer of great eminence has stemmed the romantic tide with much euccess, basing his principles upon those of the classical masters, disdaining the aid of the imagination in conjuring up fitting pictures to hie works, but relying entirely npon their musical merit in order to recommend them. This composer is Brahms. Hie method of writing was to base his polyphouy upon the methods of Pslestriua and Schastian Bach, end his homophony and form upon Beethovenian principles. He Ginck, Händel, Haydn, Mozart, Beethoven, and Brahms bert, Weber, Schumann, Mendelssohn, Chopin, Berlioz, Liszt, and Wagner.

-In answer to a question, whether constant pianoforte chord in six short movements, entitled "Capriccio on studies under a teacher are beneficial after a certain pitch great deal that is good ought to need no teacher to spur him on. The student should always bear in mind the familiar with masterpieces, and enter earnestly into a sense of their beauties; thus the gradual development the pupil attains will place him above the common run

-Experience has taught that the collective voice of

public view with true brilliancy, soon thereafter to withal. alwindle to the glimmering feebleness of a rush-light, to die again with faint, sputtering, momentary revival. Let me trace for the readers of THE ETUNE the course of one of these meteoric musical phenomena.

himself informed on the current happenings of the place, he may notice buried in some casual account of an unimportant musical entertainment, printed in the morning of a never-before heard-of child. This preliminary notice may or may not be violently complimentary to announce as of the feminine.

with a zeal for more such notices, and an ambition for over several counties at least. more glittering victories. And here is where the gravity trebly marked in her technic, which, too, we will say, settles into the relief that some day she is going to education.

to display his own powers as analyst and prophet. The child reads the warm notice of her playing; accepts the flattery as a matter of course; all the more definitely From among the obscure mass of humanity, in some settles in her belief in her destined greatness; and her out of the way town, there frequently arises a musical acquaintances bray of her as a modest child, not one

provilgy who, for a brief space, meteor-like, flashes into whit "swell-headed," and, indeed, quite a prodigy After a string of months, -grant it a year, -onr observer should not be too incredulons to believe his eyes when he finds coupled to the little girl's name whenever

it receives mention in the daily print some careless refer-Since every town, we believe, has at some time allotted ence to "our young violin-genius," or "the child prodto it one or more of these gifted ones, it is needless to igy," or, mildest of all, "the precocions little daughter center our plot about any one in particular. If the of our Mr. So-and-So." It is to be expected; without it observer is a careful reader of the local press, and keeps the parents would feel slighted and might stop the paper. Her commonest public cognomen now is "the young genius," which she thinks quite fitting, if she thinks of it at all. Her playing, by this time, has come to be paper, passing emphasis on the (let us say) violin playing taken, now that its novelty is worn off, as a matter to excite the united pride of the population : and our beloved critic on the paper begins to announce, with some the child, but invariably makes some grateful reference little ostentatiou, that "Miss Blank, our young violinto its parentage, and possibly to its pedigree for a few prodigy," or that "Bungville's young genins" has gone generations; compled to this will follow a string of plati- to some neighboring town to give a recital nuder the tudes prophetic of the future success of the precocious auspices of the "Excelsior Consolidated Choral Union," little being, whose gender it will he not too cruel to of that place, -a feat she manages to accomplish with a ring to her in his print as "the genius." For four years The child, In all likelihood really a talented, amiable ception, but which she executes with surprising grace reature, may be never so romantically situated, -indeed, "for one so young." Here, we will say, our observer comance in such cases need have no limit, -but she hears her play a Chopin nocturne (Sarasate transcription) eventually gets to know of the little conquest she has with skill and tenderness enough to excite a rapturous achieved, hears of the newspaper comment, and, like comment in the local sheet, which, too, is copied in the all others of her age and temperament, becomes fired Bnngville "Tocsiu"; and thus does her fame spread

When several years have elapsed, and to her increased begins. So incited, she doubles and redoubles her knowledge of music and familiarity with her instrument the concerts in lavish numbers; subscribes scandalous diligence; her teacher, flattered by her progress, ever have been joined the taste and judgment of maturer encouraging her, until, after a few months, her talent is years, she is hailed, at the age of fifteen, as the peer of still more scandalously. The critic nerves himself is really well developed. She hungers and the desire arranged for her. Note the critic compliments her teacher analysis of her virtnes, and ventures as ever on his is not altogether a vain one-for better opportunity to on his success with his talented pupil, and hints at the prophecies. display before her friends and neighbors the fruits of necessity of her going to broader fields and higher anher industry. Her proud parents, not at all loth to in- thorities. The idea, not at all new to the miracle, is accompanied by the faithful observer, to Halir; and dulge their marrel, invite the neighbors and friends to taken up by all who know her, until finally she hears from Halir to Joachim, the very pinnacle. After three their home to hear her; their astonishment being too nothing talked of but her "talent" and her "opportngreat for any containing, they spread her fame-entirely nitles;" a mountain of cheap advice and needless enwithout protest -nntil the whole neighborhood gets to couragement, which she accepts with becoming candor. know of the promising child. She is in great demand at Snitable conservatories are discussed; authorities con private musicales in neighborly parlors, sometimes figur- sulted; endless plans, formed for the general and for the girl. We might have her father fail in his basiing in affairs gotten np expressly in her honor; every unlimited continuation of her studies, are gonc over such invitation to play she accepts with alacrity; all of daily; she gets to nuderstand that her sole end in this which happens with her indulgent teacher's sanction, world is to become a great violinist. She accedes to the man thinking to "accessom her to publicity." These every demand on her "genius"; neglects everything commonplaceness. Instead, we will simply send ber little "appearances" may not work disastronsly on the that can honorably and safely he neglected for practice child's vanity, but, contrarily, only increase her passion and musical study, and at last she emerges from it all for advancement-a thing she is by no means averse to with no inconsiderable acquaintance with music and the displaying, and she does so with evident sense of justice violin; but with an amazing lack of ordinary knowledge the world goes on as if nothing special had happened to herself and her taleuts. Of the possession of these and a complete inability to fraternize with books such latter endowments she finally convinces herself, and classics as all children know to belong to the commonest

any feminine nature, are sure to grow wild dreams of violin, presented by her admirers, she is to leave for a obsenity with regulation brilliancy and fizzled on again vast conquests, and lofty achievements in the remote noted conservatory in a large city, and our observer will into as abysmal a vacuity. have to journey thither. The critic gives her a parting After her fame has had so thorough a bruiting about shot, faithfully promises his readers to follow her through in her end of the town, our observer will note a spread of the maze of her successes, with notices as to her progress to "assist," taking care to announce that fact conspicu- Once ensconced in her new niche, she hegins work on ously on his program. For such an occasion he will be her larger scale, with all confidence in her "genins" and very apt to school her in some composition woefully certain of the most dazzling successes. Strange, though, beyond her conception, but maybap within reach of her she thinks it-very strange-that her new teacher, the technic. The fascinated public on the evening of the grim awful ogre! is so slow to discover that genins of That eccentric Pole, Vladimir de Pachmann, evidently recital will not discriminate, however, and may rapture hers; strange, too, that in her own class she finds holds a different opinion. At a recital given lately in onaly appliand; several encores will be needed to appeare "geninses" quite as accomplished as herself, who give Berlin, the planist rose at the end of the program from them, and the triumph gluts the child's ambition and her many a ferre tug to keep with them. With these his seat and exclaimed to the audience: "All with the teacher's pride, while the andience predicts astonish she is at first a bitter rival, but her tact and feminine out pedal: that is true art." It does not seem to be ing things, too often in her hearing. The newspaper diplomacy inspire her quickly to make friends with always true to the composer at any rate. Pachmann is next day will likely disclose to our observer a lengthy them. Roughly, too, does it grate on her to find herself understood to he a Chopin enthusiast. How does be and solidy analytical discourse on the child's work, all so far behind these in matters of the commonest, and the dare to ignore that composer's indications for the pedal's arrange to either the some critic—the agreement of the commonest, and the

She misses the approbation of her critic; misses the plandits and faith of her Bungville public; feels occasional grave donbtings as to the reality of her "genins" (which now she is content to call ability); feels altogether sadly ont of joint and like a superfluons atom in the refinement of the city, to all which she is so much a stranger. Woefully down-hearted she becomes, and for a few months succeeding her instalment in the conservatory her friends in Bungville are startled by the utterly honeless tone of her letters, and wonder what can have blighted the genius they expected would strike admiration in the hearts of all beholders

Eventually, though, our observer will note this wear away, and our miracle settles herself down to hard work. for she really is ambitious and determined to become something, at least. During her course of study she probably plays a modest obligate and a solo or twoalways provokingly simple - before a critical audience. and is quite satisfied with the qualified praise given her.

At the end of her first year she returns to native Bungville for a vacation, and surprises the town with her meekness, her vast improvement, and her nawilling ness to play in public. Her ideas of the art seem so altered, her "attitude" is so changed, and the hanless critic brings about an "estrangement" by again refer repertoire of pieces usually far beyond her childish con- this process is repeated, each time the improvement is more marked, the astonishment of Bungville is greater, and the reserve of our miracle is more icy.

Returning at last for good and all after having finished her course at the conservatory, she pines ardently for a period of study in Europe. The idea is hailed with delight universal, and benefit concerts galore are given to eke out the family funds set apart for so glorious an end. The town is wildly proud of its heroine; attends amounts to her fund and lastly praises her playing her teacher, and benefit concerts without number are by a terrific burst of technical reading, into a lengthy

To shorten a long tale, we will send our miracle years "abroad" back to native heath she comes for h brief respite before launching ont to conquer destiny. And what lofty station does she get? Well, still faithful to truth and reality, we could prescribe almost any fate ness and compel our genius to turn to very prosaically and support the family with brave struggles in a barren field; we might have her mis-marry and end all in ont into the world to become what all the others have hecome, namely: a plain hack-fiddler, with a bevy of 'backward" pnpils and a stingy little income, while Great violinists pass and repass before her gaze and (what was too mortifying) also before the gaze of all disappointed, ontraged Bungville. Our prodigy, like amount to something; out of all which state of affairs, in Thus mentally equipped, and with a fine old costly all other ephemeral meteoric phenomena, sprang out of

Such is the simple narrative of the rise and end of hundreds of the world's geninses, many of whom, the appreciation of her accomplishments to the more from time to time, and joins a crowd at the train one more than mere slaves to a despotic series of circumconservative ranks of the profession. Her teacher promoring to hid her adien, and she departs with great stances. These unfortunates are inclined to believe that hably will give a recital, and invite his precocious pupil celat and with every determination to become great. circumstances make the great and reserve places for them at the top. But, do they?

strang together by some critic who very evidently prides task of sticking to their standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her Nay, how does he manage to play Chopin "all without the standard is almost beyond her not the standard is almost beyond h pedal "?-" Musical Opinion.'

TOURS KOHLER'S NOTES ON PRACTICING.

Freely translated by E. Von ADELUNG

THE teacher is the gnide, the leader; the pupil the guided, the directed. That is about the relation between him who teaches and him who is tanght.

The papil must not rely too much on the power of the teacher and make him responsible to the whole extent of his own progress. Let him carry out the teacher's rules and hints, not merely because he thinks himself in duty bound to do so, but because he feels convinced that only by doing thus does he insure solid and rapid progress.

Next in importance to the selection of a good, competent teacher is the way in which practicing ought to be taught and how it should be carried out.

As early as possible the pupil must be taught how to practice, for he who knows how to practice gains often an advantage over him who is perhaps more gifted, but does not know how to spend his time of practice correctly. However, I think that there is such a thing as talent for practicing, the capacity of knowing one's own power, and an instinctive appreciation of what is most needed. Such talent is desirable in every branch of knowledge.

When teaching the very first small pieces, the teacher will do well to make the pupil practice them (or part of them) in his lesson, and, if possible, appoint a "practicing hour" especially for the practicing of those pieces. The highest task of the pupil is to make the piece his own, both technically and intellectnally. The intellectnal part must be within the reach of the pupil's comprehension. By playing a piece for the pupil three or more times, the teacher will soon find ont whether such is the case. The technical part must also be within reach of the pupil. It is like learning how to walk; step mnst follow step, a jump may he dangerous. He who plays constantly too easy pieces will find it too hard to practice more difficult pieces; he who learns one difficult piece after another will think too much of technic and lose sight of the inner beanty of a piece. He may become a brilliant but never an artistic player.

It is like plowing a rough, broken field-the plowing must be done so thoroughly that all those little irregularities disappear in course of time and the whole area form a level plain. It is evident, therefore, that constant playing over and over again will not accomplish the desired end, but that the whole must he divided in parts, each part practiced by itself and then combined with the others to a whole.

First get acquainted with the contents by playing it through single-handed; then the work begins. As the blacksmith handles his iron, bringing it to a red-heat and hammers it on the anvil, so the pupil has to handle

The first playing serves for a general introduction to the subject At the second we learn the sounds, rhythmic variety, and fingering. In playing it the third time, we pay attention to the style by noticing all the legalo, Maccalo, crescendo, and diminuendo marks. At the fourth repetition we add to the above-mentioned the tempo, etc., then we repeat and repeat, slowly and deliberately, nntil, having gradually mastered the difficulties, we get a clear idea of the inner meaning, and obtain a proper conception of our piece.

As to the mastering of difficulties, we shall not have to pick them out singly and practice them by themselves. If some of them "won't yield to onr will," we go over them hy themselves whenever we come near the piano. The mastering of all may take hours, days, weeks, even months of patience and persistence.

out in what it consists. It may originate in a stiffness of cortain e.g. "The more you can of certain finger-joints, or the wrists, or in the order you set a most peruicious example? The more you can justice.—Wm. Mason. in which the notes follow one another. This may he so irregular, so peculiar, as to render it necessary to get The remark was made in good humor, and was so rethe respective figure into an accessible form for pracliding; we may find it advisable even to change a few It is often noticed that those who play by ear make notes so as to render it suitable for repetition without more magnetic music than do players from notes.

stopping. This will sometimes necessitate a slight change in the fingering. We must find out the very seat, the root of the difficulty, in order to do that : otherwise all our efforts will not be crowned with success. The pupil must become a stranger to the phrase "I can not," and the "I should like to" must be replaced by an "I will and I shall." It is hardly worth mentionhands must be practiced separately.

THE ETUDE

Keep cool; practice slowly; do not speculate on the time it might probably take to master a fignre, but go on steadily. There is such a diversity in figures, both as to construction and their peculiar relation to the whole piece, that it is often impossible to tell in advance how much time it will take to master it.

#### "PLAYING BY EAR"-A BANE OR BENEFIT?

RV WM. C. WRIGHT.

"PLAYING by ear" is a phrase well understood, but, considered literally, has a Indicrous sound. Yet it no doubt reminds many teachers of miserable pangs they have suffered in trying to get some gifted "ear player to use his brains. When one says to me, "He will undonbtedly make rapid progress with you, as he has such a great ear for music; he plays almost everything he hears right off, though he can not read a note," I confess a feeling of terror creeps over me. What tribulation I will have in teaching a pupil of this kind !

For such pupils the most irksome task is that of using the eye and the intellect in learning to read music correctly. Now, the gift that nature has bestowed on them is not to be despised. But, like some other talents, it may be the rnin of its possessor from its lack of subordination to the higher faculties.

But what is meant by "a good ear"? Prohably a sounds, united with a retentive tone-memory. In this arbiter, respect a good ear is of great value, and worthy of cultivation. But what is the office of the ear in learning music systematically and scientifically? Surely it is not, with the average learner, to he the pioneer, the discoverer, the prime director of the work. The eye, the intellect, with its faculties of comparison and calculation, are to lead. The ear is rather the critic, the monitor, the censor. It is a juror in the case. It hears what is done, and notices hlurs, discords, and various imperfections of tone, tune, and time. Here it is invaluable. But when, as with many ear-players, it becomes the main repository of information, and tone-memory is the chief prompter in all that is to be done, it proves a foe to successful study, and makes its possessors slow and tedious papils. If, however, they would master themselves and submit to patient study for a due time, their progress might be very flattering.

Given two pnpils, one "all ear" and the other "all study," the latter will be the easiest to teach, and will make the most rapid progress, but perhaps not become a trnly magnetic player. The ear-gifted must also study too, and then they will snrpass those not so favored as they. Praise is too often given to those who play wholly by ear, as if smarter than others who play by note. Such praise is not wisely bestowed. What these earplayers do is nothing to what they onght to do.

A young lady at a State fair sat down at a piano and played quite pleasingly. Then a piece of music was placed before her to try. "Oh," said her parents, "she can not play that; she never learned notes; she plays music to which it is applied, consequently, it varies in wholly by ear "; and they both looked quite proud and complacent over the statement. They and the daughter were to he pitied for the loss of "what might have been."

do without ordinary study, the worse your influence is.

A reason for this is they play con amore. It is an effnsion of enjoyment rather than a recitation or task per formance. Playing from memory, where it is done easily, gives a freedom and an nuction that impart special charm to the performance, if one lets the spirit have liberty in the act

This may well be a stimulus to the memorizing of ing that in measures containing a specific difficulty the favorite pieces so thoroughly that the playing of them is an easy and enjoyable pastime.

The cultivation of tone-memory is the privilege and the duty of every player. The principles are simple. First, impress the mind by careful listening and close attention. Second, repeat the impression many times. Third, make trials of recalling the impression. Fourth, do not overload the impression receptacle. Fifth, he patient and be content to do a little at a time and that little many times over.

A little success argues the possibility of more. The mind will at last yield to the training and obey better and better

Of course, nothing herein written can be deemed to reflect on those who are deprived of sight. Their case is exceptional, but such of them as become good musicians will be found to exercise the higher faculties to an eminent degree. In the many cases where the hlind prove successful teachers of music, it comes not from playing by ear, much less from teaching to play by ear, but rather from critical sensitiveness that will not be satisfied unless things are thoroughly done, and from compelling the pupil to use his own eyes and exercise a sharp and thorough observation both for his own and his teacher's sake, instead of heing allowed to lean npon his instructor both for sight and sense as is too often the case.

In conclusion, let it be said that playing by ear before one has formed correct habits of musical study and acquired a proper execution is a hazardous pastime. But after such development It may afford not only a safe enjoyment, hnt great benefit. In fact, as soon as any piece is well learned and correctly executed one may ready discrimination of the various properties of musical try to play it from recollection with the ear as critic and

#### BACH THE ORIGINATOR OF FINGERING.

THE system of fingering for the piano as now followed originated with the great Johann Sebastian Bach, 1685-1750, in whose hands it developed from a chaos of unpractical rules into a perfect system, which, in its essential features, has endured to the present day. But only so much of this method has remained in practical nse as was retained by his third son, Carl Philipp Emanuel Bach, 1714-1788; and this system gradually assumed its present form in the hands of Clementi, Cramer, Field, Hummel, Chopin, and Liszt. In the English system the thumb is represented by x, and the four fingers by 1, 2, 3, and 4; but according to the system followed in Germany, France, and Italy, originating, probably, in this last conutry, the first five numbers are employed, the thumb being reckoned as 1, and the four fingers as 2, 3, 4, and 5. These terms were invented that the teacher may by them direct the pupil which of the fingers to use, instead o striking the note with the same, or with all indiscriminately, and as being so much briefer than the words thumb, forefinger, long finger, ring finger, and little finger.-" Musical

-Touch must conform to the character of the piece of its composition and general make-up. Thus there is a certain dignity and nobility, a manliness and freedom from mere sentimentality, about a fugue of Bach, or a A young man said to me one day with a trinmphant sonata of Beethoven which demand characteristic ex-Every difficulty must be sifted; the pupil must find tone and look: "I can play all kinds of instruments, pression through a corresponding tonch, in order that the

> TECHNIC-A most unsatisfactory thing. If you have noue, the critics jeer; if you have a great deal, they say you have nothing else; if you have a fair amount, they advise you to acquire more.



BY ROLE ADAMS GRUMBINE.

express the sentiment contained in the following clipplug, and I grieve still more to find it quoted in THE police officer if necessary, to suppress that "intending

There does not seem to be any remedy for the deplorable overcrowding of the music profession nuless a check can be placed upon the number of those going in check can be placed upon the number of those going in for music at the very outset. That is to say, if teachers and heads of musical limitiations could only be prevailed upon honestly to tell an intending student that he had no material attitude for music, the output of "lastl-baked" musicians would be very considerably reduced, and the profession, as a direct result, would suffer less from over-pressure within Its maks."—" Kepnote."

What is the complnint? That there is an "overtheory there can be no ground for the complaint,

there is a limit to the world's enjoyment of the nrt; that scramble for a livelihood? music is like a feast saread for a particular chosen comaround if too many are admitted to the festal board. If they propose to reduce the pressure of competition some down the supply to the demand, not exactly by a worse than the disease, erusade against foreign immigration, although that has The complaint is the "overcrowding" of the musical unconsciously, his music should begin to show himself with no "talent" from the further study of music.

that misfortane need not disqualify him from knowing golden egg. If it killed the other goose it would n't so are the most lasting. The study of harmony rightly something about music. I will admit further, just for much matter. the sake of peace and quiet, that there may be a score Forbid any thirsty child from drinking at the fountain examples, and clearly pictured images. It appeals to

what I do protest against with all my might is the propagation hy musicians of this inane fallacy that nuless a the "profession"? I ORIEVE to hear my one who calls himself a musician pupil have decided "talent," "natural aptitude," or

what not, it is the teacher's duty, even by the aid of a good for?

I do not believe that in art, whatever may be true in snade the ignorant darky lad from playing the bones if it made him happy-and he was out of my hearing!

Have we dropped by one sudden plunge into the malarial mire of commercialism? Has music stndy degenerated so quickly into a bread-and-butter science? Nothing in it but dollars and cents which we must prevent crowdling of the musical profession"-the "Keynote" the quacks from snatching away from is? Why, that is calls it the "music profession." What does this mean? the way the lawyers and doctors and preachers are doing, If it means anything it can only mean that the class building barbed-wire fences around their preserves, to who follow music for a livelihood has grown too large protect their dignified and magnanimous "professions" to be supported by the patrons of music. On any other from overcrowding; making elaborate and absurd systems of professional ethics to keep the ins in, and the It can not be contended that too many persons are onts out, under the shallow pretext that it is all for the studying music for the comfort of society or the happi- good of humanity. Have we fallen to the "professional" ness of mankind, and it would hardly be claimed that level? Do we learn music as a trade? Is it all a mere posed that a scientific man is the antithesis of an artist

Professions generally, and decent society at large, pany-a certain, limited quantity that will not reach draw a proper line of moral conduct. Right. Let the shadowy fact that the musician feels in creating music. "profession" of music insist on a proper observance of that he the trouble, then with equally good reason is it that. A common standard of qualification, beneath same emotion. Only the aptitudes of the musician and to be neged that our schools should be closed against which exclusion from the privilege. That is good like scientists are different, and so their mental energy works overcrowding," lest the general supply of education wise where the conditions do not vary or where the in different fields. The quickness and powerful concengive out; and the same logic would suggest the preconstandard varies with the conditions. A physician needs tration of thought of a Napoleon would have made tion of "honestly" deterring sinners from repentance, the same degree of skill and knowledge to mend a clod. a musical genius of him if he had only possessed the to avoid the discomfort of "overpresanre" within the hopper as to heal a professor of revealed religion. And requisite sensitiveness of brain to sound, the capability ranks of the heavenly hosts. If a place in the celestial yet there are widely divergent degrees of ability even in of mentally grasping, which is what we call an ear for cholr had a commercial value in the market-places of the learned professions where the greatest precautions music. The fact that the older musicians such as Beethe earth, that is precisely the argument we should are exercised. But the qualifications of a musician are thoven and Mozart, seemed to have been wrapped up expect to hear advanced by the thrifty minded persons wholly relative to his environment. A teacher may do entirely in their music is no proof that the musical who are always in a state of mind at the dire prospect of excellent work in one place who would be atterly worth-genius is a special gift; because in those days a musibeing "overcrowded," which means crowded ont. The less in another. We don't insist that a man must be cian had not the modern advantages of education, and very statement shows its absurdity, and forces those qualified for a chair in Harvard to teach a district school; genins without education is nearly helpless. The his who nater the complaint to the confession that it is only or because he is n't fit to conduct an orchestra that he tory of music shows, on the contrary, that a musical In its pecuniary aspect that it can have any application. should n't pound the hig drum in a country band. In genius is a genius in other directions. Berlioz had great In other words, it is music as a business that is dull; spite of all precantions every profession is full of quacks. and in the absence of an inflneutlal lohly in Congress They have flourished since the world began and will probably continue to flourish to a greater or less extent then, if genius is simply ahnormal development of the other way. Why not organize a trust? Assuming that until the millennium. That is a matter that in the long brain and nervous system, plus a certain aptitude, it there is only a given quantity of gold that is paid ont run usually regulates itself. But the one potent remedy for musle in a given time and place (not to mention the against quackery and humbug is higher intelligence and coppers tossed to the organ-grinders), there are too many virtne. Therefore, the remedy is not less but more their essentials, and making them part of its stock in musicians-third rate teachers and mediocre "artists" musical study. But whatever measures are urged for trade; but it has to know the idea first of all. In this -who are semabling for it. Where there are three or putting up the hars to a professional pusture, this is the sense, of course, originality can not be expected in a four long-haired fiddlers for a place in the orchestra, first time that I ever heard the advocacy of an embargo very young man; but there is a limit of age; that is to there should be but one; and it is proposed to cut on study as a remedy. Such "remedy" were infinitely say, when once a composer has the technic of his art

its patriotic advocates, but by exhorting teachers profession. To every profession there must be a laity, "honestly" to disconrage and disenade all students and if the profession is not a humbing, the larger and more intelligent the laity the better. Why not instead If any word ought to be eliminated from the English of limiting the profession by discouraging music study. language it is that much ahused word talent. It is very increase and improve the laity by encouraging it all in tiresome. Sarah, who works hard, applies herself, has onr power? It is no obstacle to an eminent physician to be is very young, I should say certainly not; indeed, it ambition, good home training, a common sense teacher, have an intelligent patient who understands the case is a very had sign if a youth show no hero-worship in and plays well, is so "talented." Sallie, who is lazy, and appreciates the work done for him. The more culcareless, moonstruck, and spoiled, and plays like an tured and numerous our musical laity, the hetter for the such an extent that we may reasonably suppose that he elephant, she has no "talent," poor thing. It is not my musical profession. How will an ignorant and barburian purpose to raise this question here. I admit that all do laity support the profession? Where will the pupils confess I do expect originality if he is to be hailed as a not have the same amount of brains, just as some have come from, where the patrons of the concert and the bigger noses than others; and I agree that a person opera? Even on the low "professional" consideration with no hands has no "natural aptitude" for playing to "check" music study among the common herd and the piano, and should, perhaps, be "honestly" dis- encourage it only among the select, heavenly-endowed smaded from attempting to become a virtuoso; but even creatures with "talent" is to kill the goose that lays the well-known principle that the most vivid impressions

or two of masical geniuses in the world, ready made in of musical inspiration because it has no "talent"? Deheaven perhaps, that is to say "born," while all the prive a boy or girl from a musical education because they of this important faculty. This in its turn conduces to rest just "growed," like Topsy; hat I have taught give no promise of hecoming a Sherwood or a Nordica? the development of the powers of the memory. The music over twenty years, how much over I don't need Rob the family circle of all musical enjoyment because memory becomes more retentive and amply meets all to tell, and in that experience I have never yet seen these its members can't appreciate Wagner? Disconrage all demands made upon it.

THE OVERCROWDED MUSICAL PROFESSION. two things-a ghost and musical "talent" that could musical enliture except such as is predestined to distinguish not be explained on natural, rational grounds. But tion? Withhold its elevating and refining influence from all who can not take a front seat among the elect of

On such a theory what is your boasted art of music

Everywhere and at all times, in season and ont of season, it is the true musician's duty and the honest teacher's duty to scatter the beanties of his art and the pearls the purely utilitarian pursuits, "a little knowledge is a of his wisdom and the spirit of his enthusiasm far and dangerons thing." Whatever ministers to the snm total wide, among poor and rich, humble and aristocratic, dull of human happiness is a good thing, and I would n't disherd of souls to scatter broadcast the blessings of re-

To talk of overcrowding the musical profession is as sensible, as liberal and high-minded as to express solicitade about overcrowding heaven.

### ORIGINALITY IN A YOUNG COMPOSER

THERE is, I think, no special thing that we can call genins; it is simply that a man is endowed with a quicker and heavier hrain than the common; that his nervons system is quick to feel. It is generally supor musician, but there is no real reason for thinking so. The scientist feels the same glow in hunting down a There is the same ahnormal quickness of hrain, and the literary gifts; so had Schumann, so had Wagner, so, too, had Mendelssohn, jndging hy his letters. It is plain, mnst grow as the man grows. Of course, so much cleverness is quick at assimilating ideas, plucking out if he has any self to express; and, snrely, he should be master of his craft at the age of thirty or so! The whole matter is of some consequence to criticism, hecause it deals with the question of whether one should composer of genins, of however small a type. - Ex.

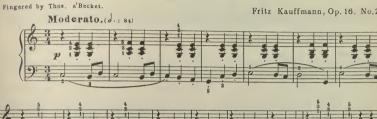
-In memorizing, harmony is a valuable aid. It is a

Nº 2436

# Humoreske

Waltz.

Fritz Kauffmann, Op. 16. No. 2.





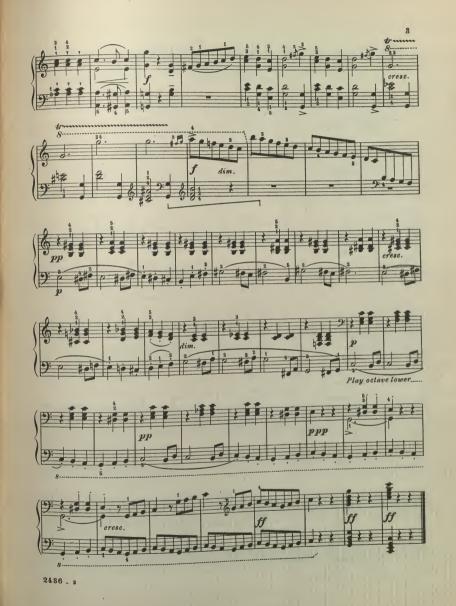






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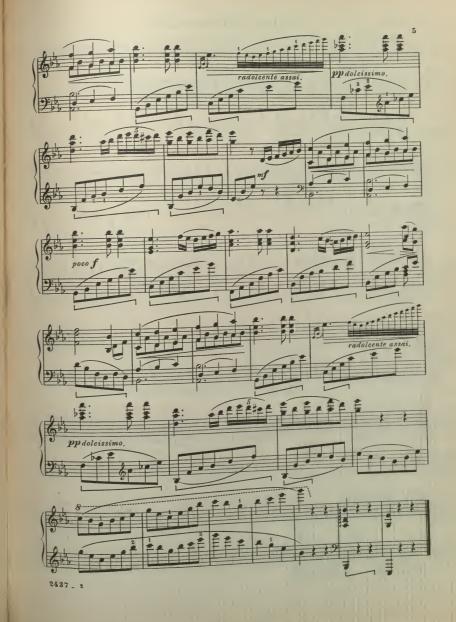
# A Rustic Dance.

Ländler.

Extract from Suite.

Joachim Raff, Op. 162. No. 3.

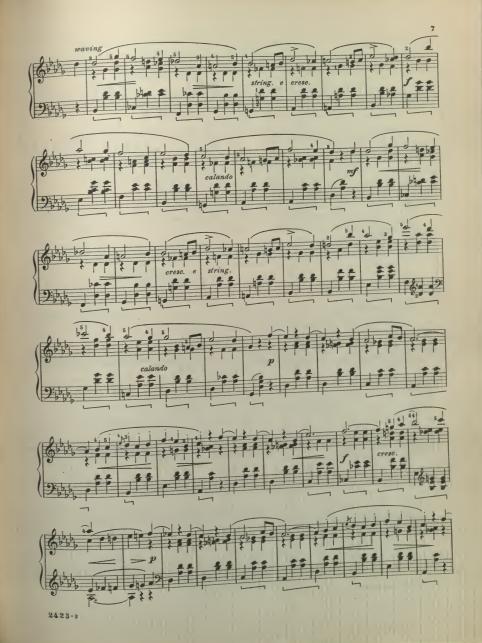




# Valse Sentimentale.

Charles Mayer (1709-1863) was a fine representative of the semi-classical, lighter vein of music, whose style of composition, like his playing for he was a superb pionist I was characterized rather by the charm peculiar to the Piano, than by great depth. Hence this piece, like all from his pen-demands a fine touch, delicate execution, and a facile rendition.

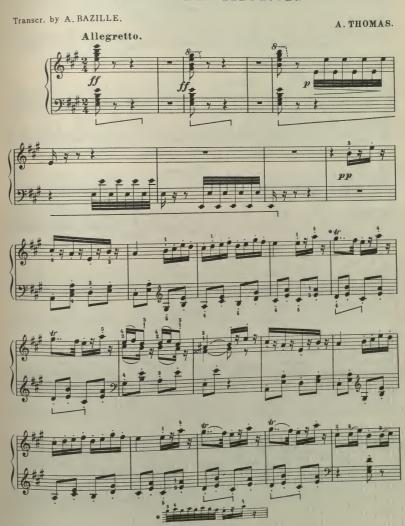




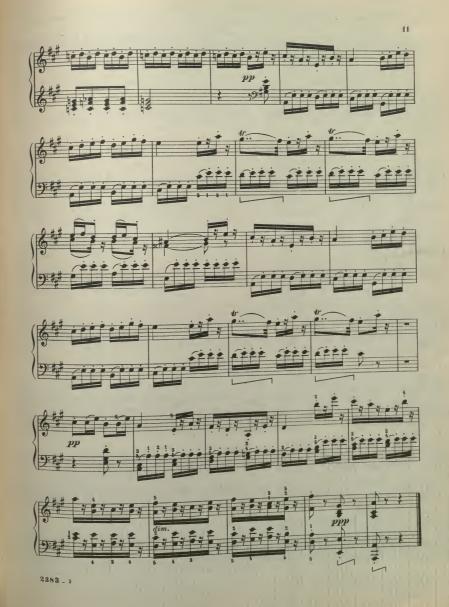


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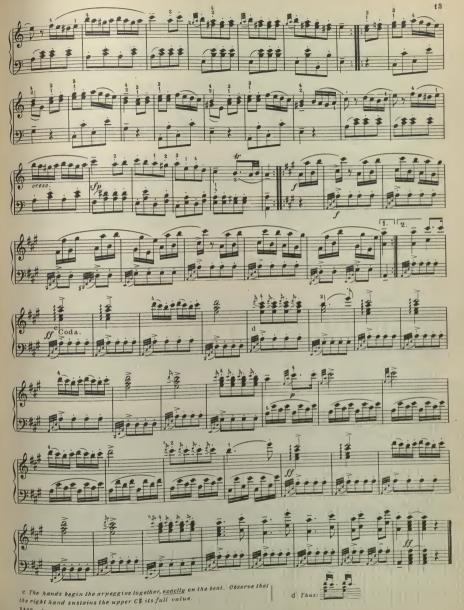
# GAVOTTE MIGNON.





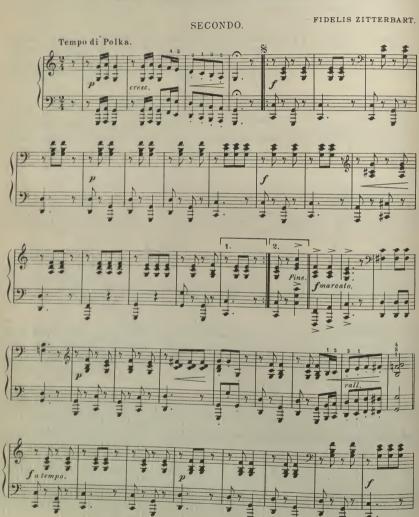




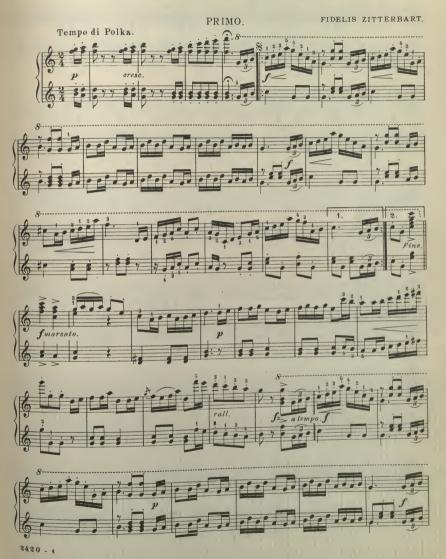


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La Premiere Danseuse.





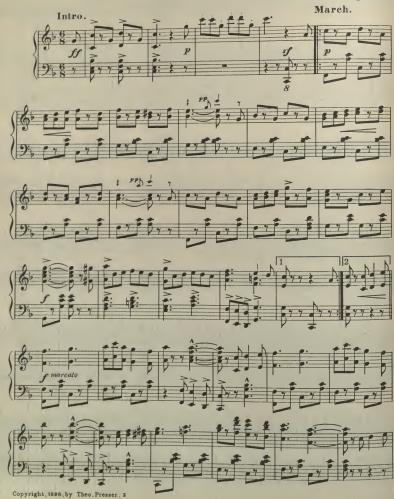


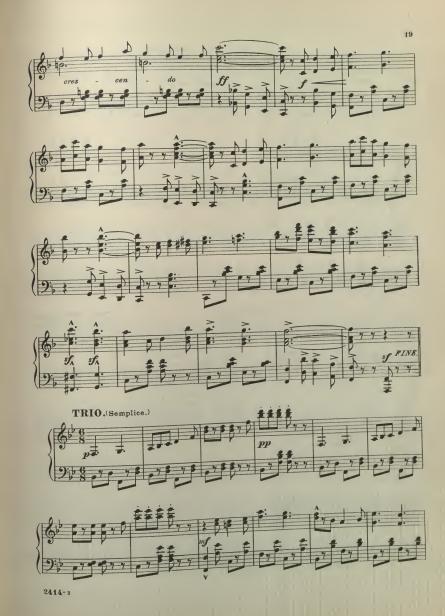
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18 Nº 2414

# The Volunteer. March and Two-Step.

H. Engelmann.

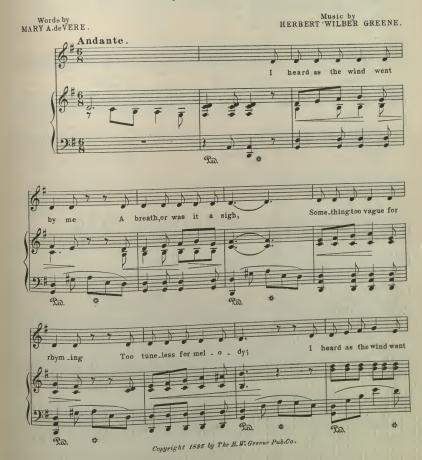




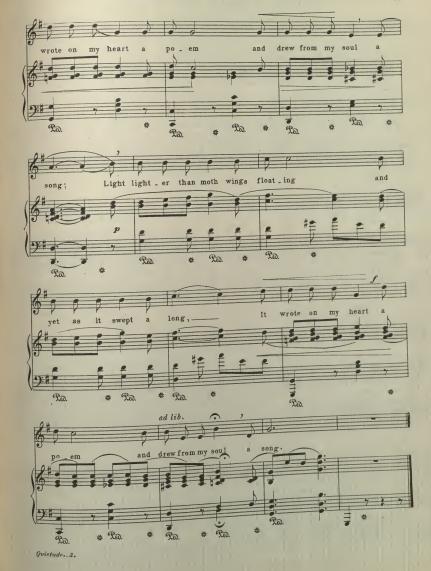


To Miss S. Isabelle Fayerweather.

# QUIETUDE.







24

# Rose Kissed Me To-day.

Music by Poem by Nicholas Douty, Austin Dobson.









WHAT WE CAN DO.

BY ROBERT BRAINE

THERE are thousands of teachers of music and musical amateurs in the small towns all over this country who are literally starving for good music, and for musical activity of the kind which will afford them opportunity for development. Musical people who live in the large cities, which support symphony concerts, grand opera, and concerts of every description, and who are fairly surfeited with music, cau have no idea of how eagerly the music-lovers living in smaller places would appreciate even the musical crumbs which fall from their overloaded tables. A free concert by a military hand, such as is given weekly in the parks of all of our large cities, would be the event of the season in some of our smaller towns and villages, while one of the weekly students' recitals of our leading conservatories and mnsic colleges would be a musical treat affording room for thought for

It is my purpose in this article to give a few suggestions culled from actual experience, by which the musical atmosphere of the smaller places can be improved. and in time made musically worth living in, and hy which young teachers or amateurs whose lot is cast in such places cau at least save themselves from "rusting out" or "vegetating" nutil they die the musical death which comes inexorably from living without any musical intercourse with others

Robert Schumann, in his "Rules for Young Musicians," speaks of the student becoming musically strong through a "many-sided musical intercourse with others," and admonishes the reader that no one can become a musician in the trnest sense hy shntting himself up like a bermit and practicing scales and finger-exercises only.

Schumanu's idea on the subject is no doubt the true one. It is with music as with social intercourse. The hermit who lives in a cave and avoids his fellow soon becomes so necoliar in speech and actions that he has lost all usefulness as a member of society. It is not otherwise in the musical art : one must hearmusic, must perform with others, and must feel the magnetic thrill nions whole. The direction of a little country choir rewhich comes from moving the feelings of others and know that there is an auswering thrill on their part. Music is like a foreign lauguage in which one only hecomes perfect through conversation and intercourse.

Let us take the case of a music teacher or amateur whose lot is cast in a village or little town of from 500 to 1500 inhabitants or so. At first glance anything in the a pure impossibility, hut it is not. More can he done exact and unvarying rhythm which all the performers than seems apparent at the first view.

Our teacher or amateur will probably be called upon to play the organ at the leading church of the place. It will be found as a general rule that the musical activity of the place, whatever there is, will ceuter in the church. The church has been the rallying-point for music for hundreds of years, and still exercises a mighty influence ou the development of the music of the world.

Having secured the position of organist, you must next the voices of the young men and women in your little easily organize a quartet, or possibly a chorus choir. Ask no one to join your choir who does not possess a fairly good singing voice, a good ear, and a decidedly musical temperament. Even with a good cahinet organ and a quartet or chorns choir of earnest, enthusiastic young people eager to learn, you will have the basis for

will study faithfully. As their musical intelligence beomes enlarged, more and more difficult music can be music mat one person musical association and companion-

used, and finally your choir may become the basis of a ship will no doubt suggest themselves to you, but those really creditable vocal society, in which some really good outlined above will result in the greatest possible good music can he nsed. I have often found vocal societies in in the way of musical development, towns of 2000 inhabitants far superior in every way to those in towns of 30,000, the reason being that in the If there is a large city near by, and you can afford it, take smaller town resided some good musician who worked np interest in the society and kept it at work.

If you are a musical amateur, you may be called upon cause;" or if you are a professional teacher, your salary may be little or nothing, and that little payable in cord wood and goose-necked squashes.

But whatever you are in music, I am supposing that you are an earnest musical student, try to develop your musical nature, and to guard against the paralyzing effect of a "musical hermit" life.

You may scout the idea that you have anything to learn from the instruction of a "country bumpkiu" choir, but you are in error. I freely admit that it would do you more good to be in constant contact with finished artists in one of our large capitals, but that is not the point we are considering; what we are trying to get at is how a musician can seenre the "many-sided musical absolutely no musical companionship in the place where in points where you are weak. your lines are cast, the only thing left for you to do is to develop it out of the raw material about you.

Human nature is much the same everywhere. The various passions-love, sorrow, anger, grief, etc.-are universal. The various emotions are common to the human race. This heing so, and music being the language of emotion, you will be amazed how your emotional, and consequently your musical, nature can be developed in instructing a choir. Emotion is a product of man's social intercourse, and you can not develop your emotional nature from a musical point of view by hermit-like practice. You must have sensitive, emotional human organizations to work ou and with, which will, in turn, develop, work on and influence your own.

Another advantage of this choir work will he that it will develop your powers of leadership. All must be you for mouths. trained to follow the leader, and shaped into a harmoquires the same qualities and powers as the direction of a symphony orchestra or a metropolitan oratorio society. Some of our best directors have, at some time in their early lives, lived and toiled in villages. A director of music must have a perfect mental grasp of the music he essays to direct, and, in addition, the power of impressing this conception on others. He must have magnetic nnder his baton will instinctively feel and respect.

Every teacher who does work worthy the name learns something from his pupils every day he lives, just as a understand without a teacher, but you can get a vast physician learns from observing his patients. From this deal of information on the subject out of any good work pupil he gets a firmer conception of the true from the on harmony, and thus vastly increase your intelligence repeated correction of the false-from that one he learns in music a new facility of expression for a certain passage, from this one a new reading of a passage, etc., etc.

You can only develop in music in your village surorganize a choir. Good voices are to he found every-roundings by diligent private practice and by instructing where—are not confined alone to the large cities. Among others, so that in time they can assist you in rendering some of the smaller masterpieces of music. If there is town, and in those of the surrounding country, you can any talent in your town, cultivate it, both from a selfish there. point of view as well as for the sake of its possessor. If there is any young violinist or 'cellist or cornetist or flutist, try and lead him or her into a serious study of the instrument, and study some of the orchestral instruments yourself, even though to the most limited extent. You will get more ideas of tone color from listening to the living tones of the instruments themselves, than from vocal and instrumental numbers? Its first essential is Young people in the smaller towns and villages have reading forty pages about orchestration every day. If absolute simplicity. Its second complete sympathy with not the multiplicity of engagements with which the city there is any one in your town who is far enough adsome universal feeling. But what is the rest? young men and misses fritter away their time, and as a vanced to play duets with you, set one or two evenings Separal thing they will be found willing—nay, eager—for of the week apart for duet playing. Some of the greatest fine for intellectual analysis. If it were not born in all choir practice every night in the week, if need be. If the works of music, even the nine symptonics of Eethoren, men, then such melodies would be intelligible only to members of your choir have little previous knowledge of are arranged in duet form for the piano. If there is no the few, but the most striking fact about them is that music, only the simplest of music can be used at first.

By any the simplest of music can be used at first.

By any the simplest of music can be used at first. By and by, however, the members will become interested; some of them will take private lessons, and all musical mind on another. You will get effects ont of the

So much for your work with others ; now for yourself. lessons as often as your time and money will permit. If the nearest large city is distant and your pocketbook is slim, go less frequently, hut go, even if only ouce a year. to do all this church work simply for "the good of the In your practice, mark everything you find in your music which you do not understand, or which is not quite clear, and thus have a long string of questions to fire at your teacher. Get a list of the best books from him for self-help in music, and buy them, even if you have to sell your best hat or bonnet to get the money to do it. Get him to assign a great lot of work for you to go over hy the time you come again. Have your lessons so well worked up that you will only have to play the critical passages for your teacher. You have no idea how many mistakes and false ideas you will get into your music when you practice year in and year out without the supervision of a teacher or an opportunity of hearing music according to the highest ideals; also, you have no idea how much good a first-class teacher can do you in a short time, in the way intercourse" of which Schumann speaks. If there is of correcting mistakes and suggesting technical practice

> Then you must try to attend a few first-class concerts. Save your money up to attend some of the festival concerts which are given at intervals in most of our large cities. There is nothing like a few doses of first-class music to keep oue's musical intellect refreshed. The kuife-hlade must be ruhbed on the magnet from time to time if we would have it hold its magnetism Our French would grow rusty if we did not hear the language spoken from time to time. There is nothing like a good concert to impress on the mind the proper delivery of musical phrases of an exalted character. A few good concerts a year will keep you in touch with the great world of music, and as you listen to the rise and fall of the strains of some great symphony, you will hear questions answered in the music which have been puzzling

Be sure always to familiarize yourself with the programs of concerts you attend in advance, and the benefit will be twofold. In your private practice, study only the best, of which there is an inexhaustible quantity.

By all means have a mctronome, and buy editions in which metronome marks are given. You will thus get an excellent idea of tempo, and will know exactly how fast the composer intended the movement to be taken.

Read musical works of an improving character, and way of advancement or musical intercourse would seem influence in holding the performers together, and an make it a point to read the musical journals. It will be money well invested.

Study harmony and thorough hass by yourself, if you can get no teacher. Some things it will be difficult to

Taking it all in all, there is no reason for any musician to despair, no matter how small a place he lives in. Talent and energy in music, as well as in any other walk of life, batter down every obstacle. It is only the faint heart and laggard step which fail to climb the mountain of art, if the genuine love and enthusiasm for music be

#### THE TEST OF TIME.

What is the test of immortality in melody? What is the secret of the survival of so many well known

In all such melodies there is something too high and they take hold upon it and never let it go. Such productions are rightly called works of genius .- "Music

#### DO SOMETHING FOR YOURSELF.

#### BY H. C. LAHER.

#### A WORD TO THE MUSICAL NOVICE.

It is one of the aphorisms of the musical profession that the more you learn the less you know. The field of musical education seems inexhaustible, and this fact known conservatory to the person who could give the veloped qualities which will enable you to do the rest is only realized as the student progresses and sees open- three best reasons to show why he or she was worthy of also for yourself. ing up before him, continually, new vistas of scholarship.

Every one admires the scholar who, by his own evertions, has obtained an education. We have all learned to love and respect Lincoln, and Garfield, and hosts of considered unworthy of a second reading. The remainother eminent men whose early schooling was of the ing forty odd were submitted to a committee and evenmost meager kind, and who, in spite of ohstacles, snc- tnally two candidates were selected and given each a ceeded in ohtaining that which they most desireda thorough education. It is far more easy to obtain a cept in so far as it may have persuaded one young woman good college than a good musical education. It calls for that she was not intended for a musician. In the other less sacrifice of time and of money; the path is far case it was the means of enabling a young widow to turn more definitely laid down, and it is within the reach her musical talents to account and to support her three of many

The more honor is due then to those who, hy their own exertions, succeed in obtaining a musical education. one term of music lessons, but she was brought into a Their path is beset with obstacles and disappointments, musical atmosphere at a time when she needed sympathy hnt it has been shown that all difficulties can be over- and help, and when in a condition of mind to reap benecome by one who is determined

lessons for a time in their native place, think that they esteem of all who came in contact with her. The one know practically all that is necessary, but wish to term became two, and the two lengthened out into sevgo to some musical center "to take a few lessons to eral. Various means of supporting herself were offered finish." Ridiculons as the idea seems to those who to her, and she found that she could keep on studying. know the length of the musical ladder, it should not be She was making a grand effort to enter the world of derided. On the contrary, enconragement should be those who must toil, and she won the battle. given to those young people, hat not the kind of encouragement which will lead them to throw away their time saved the necessary funds and proceeded to one of the and money in fruitless effort. Let the encouragement great cities, -- Boston, New York, Philadelphia, Cincinand enables them to make their efforts effective.

enthusiasm cools off, no special harm has been done; supplementary work of harmony, theory, musical histhey are not dependent upon music for a livelihood. Again, there are others who think that they are endowed essential part of a musical education. To play the piano by heaven with remarkable mnaical talents, and, being is his one idea. He now discovers that he must practice without means, unblushingly announce that the world technical exercises for not more than two or three hours owes them an education for its own benefit, and in their a day, that he must devote considerable time to other own behalf make no further effort than to pester all studies, and, in short, his plan is ruthlessly knocked on they meet or can reach with a demand for help. These the head. He finds himself among other students who young people may safely he let alone. In uine cases came with similar notions, but who have now become out of ten they fail to improve the opportunities offered accustomed to the idea that three or four years' study is them, and they seldom attain any rank in the musical none too much, -in fact merely a beginning, --for there world. Perhaps in time they may decide to make an is no longer a field for a superficially educated music effort for themselves, and then they come into the third teacher. class of musical aspirants, for whom these lines are intended, those who are willing to work and do something be no way for him. The road is full of obstructions, and themselves into a higher intellectual atmosphere.

who are without means, but are ambitions to enter the a crisis. musical profession, are accustomed to some kind of A little sympathy and encouragement from the teacher work. It is also certain that they have better oppor- has a wonderfully invigorating effect. An acquaintance tunities for saving money, in any kind of employment, with his fellow-students soon brings home to him the at their own homes where expenses are lighter, than in fact that they have all had their trials. They are all large cities such as most of the musical centers are. Let struggling along. They show him how to get employ them prove to themselves that they are in carnest about ment of some kind to eke ont his savings. One is carntheir most by setting themselves a task—seek some cming his meals by waiting at table a few hours a day in many bright things in the course of a recent lecture. their mannet of secure access the same and the same access on the same has been laid by to corer the expenses of one year in a ing at concerts, another gets occasional engagements to musical center. This will be from \$400 to \$500, and play dance music. They are all doing something, and infant prodigies have not been great artists." though it may seem a large amount at first, yet it is as their musical ability increases they earn all their possible to almost all who are capable of making a permoney by music, perhaps by teaching a few popils. For
they are too easy are like newly rich people, who do not
want to piny precessing a few popils. For
they are too easy are like newly rich people, who do not estent effort and are in good health. And if they are a young man who is bright and energetic there are want to wear anything that does not cost a great deal." not capable of persistent effort, and have not good countless ways of earning a few dollars without interfer booksith, they had better give up the idea, for both charing seriously with studies, but the young man must not of an artist is like having all the good things of life acter and health are absolutely essential. The time expect to have much leisure. necessary for this effort may also seem great, but it soon For young women, the ways are fewer but neverthe-

absurd to try to specify them here, but in all educational and some of them even to save money and go abmed for

institutions it is a recognized fact that the students who a year or two. are earning their way are looked npon as the most promising material—not necessarily the most talented, but the who fail, and of them we hear but little. But the success most likely to make good use of their education. It is of a number, by no means inconsiderable, is sufficient to such as these that help is willingly given wherever proof that it can be done, and the first lesson that the and whenever it is possible.

Some few years ago a certain philanthropist, for reasuch assistance. This offer was advertised in a number of papers throughout the country and brought no less than 800 replies. More than 750 of these replies were term of lessons. In one case the gift was a failure, ex-

It must not be supposed that she could be educated by fit from the change. She showed that she was brave and We find many young people who, after taking music in those few weeks she had seenred the good will and

We will now suppose that the prospective student has be that kind which points ont to them the necessities, nati, or perhaps Chicago, -he has songht ont the teacher or conservatory of his choice; he has carefully figured For those who have ample means to gratify their out that he will do two years' work in one by practicing mnsical aspirations no advice is necessary, for if their eight or ten honrs a day; he has allowed nothing for the tory, and other studies which are considered to be an

for themselves, who wish hy their own efforts to raise the long years of patient fragality seem to have been thrown away. But these long years of lahor have given It may safely be assumed that the majority of those him just the stamina which will help him through such

posses, and every day's experience and desire helps to less quite unmerons. I could quote dozens of instances

"Slowness and strength are the ingrettents of the possible of t Planists formst not be one siden for the same and the sam young women for earning a living that it would be and tact to remain not only one year, but several years, about other great musicians."

neophyte should learn is-Do something for yourself before you expect any one to do something for you. sons of his own, offered a term of music lessons in a well- When that first step is made you will probably have de-

#### LISTENING TO MUSIC.

In listening to music how many of us employ the eve more than the ear? The ear was made to hear, and the eye to see; yet when the player or the singer is in sight, we most of ns, would not think of closing the eye and hearing through the ear. Suppose, for a moment, we direct our thought to hearing through to the ideal subjectmatter in music, as we see through to the ideal subjectmatter in a painting. When we stand before a painting. does our thought rest upon the material, or does it penetrate to the ideal? Do we see the paint, the oil, and the canvas alone? No; on the contrary, we do not think of them at all, but we see the ideal, the field, the sky, the foliage, the waterfall, and the figures that walk here and there, and we see life, motion, and color in it Yes, we see the ideal, and onr fancy feeds upon it nntil to the mind it is almost a reality. It is so full of suggestions that our thought leaps at once into the creative realm, and we are transported to scenes and sounds of a vitalized life, made so by the mind's creative power, as it sees through the windows of the eyes, past the material to the ideal heyond. Seeing in this way, do we think of the frame, the dauh, the patchwork, and the paint? No, no. Why do we not look upon, or rather listen to music in the same way as we look at the painting? We study out the ideal of the painting, but we do not do this with music as we might. In music we allow onrselves to he entrapped by the material, the environment, and often never reach the ideal intended, simply hecanse we do not seek to reach it.

However, there is one lack of parallelism in the simile we have presented. It is this, that in the study of the painting the intelligence, observation, and familiarity with the subject-matter on the part of the masses are far greater than they are in the realm of mnsic. In other words, the portraiture of the painting is intelligible to us. and thus gives proper direction to our fancy. In listening to music the structural design is only intelligible to the educated musician, and so with the masses, the very absence of this knowledge, or musical intelligence, leaves the fancy free to wander off from the true ideal into the hy-paths and jungles of confusion. Thus the impression left npon the nntutored listener to music, perhaps, is oftener false than true. Thus, with us all, the eye vainly exerts itself to make up to the mind the deficiencies of the uneducated ear. And so we will all listen to music with onr eyes, or our ears, or with hoth, in proportion to our competency to understand what we are hearing.

They who know not music hear it not .- " Home Music

"All great artists have been infant prodigies; hnt all

There are so many ways open to both young men and few weeks, and yet have been able by their own energy sindy nature much; also the writings of great musicians

#### "MY PUPILS."

#### BY E. M. TREVENEN DAWSON.

#### A PHENOMENALLY BACKWARD PUPIL.

LULU really was the most amazingly backward child I erer came across, and I hope for my own sake and that of my fellow-teachers that there are not many more like her! By "backward" I do not mean deficient in intellect, for she was sharp enough (if not over-particularly intelligent), and talked very precocionsly, using many polysyllabic words-the natural result of living entirely with adults. Indeed, Lulu had much to say for herself, although she would look loftily superior and relapse into supercilions silence if you had the hardihood to speak supercursors and the fivolities. Consequently, I was as a child and never heard or read since, she could quote she was eventually able to play. I may add that until scarcely prepared for her extraordinary backwardness in

Will it be believed, eight-year-old Lnln not only could ease by simply reading them attentively through. not read, hnt was not at all sure of the alphabet! I found that out at her first music lesson in this way : In trying to teach her the names of the notes, I made the letters not in script hut in printing characters on separate slips of paper, which I handed her to lay on the correct keys. If I said, "This key on the left of three black ones is F-find F and put it on it," she would produce the slip "E": if I asked for "C," she was just as likely to lay down "D," If I pointed to the name of a note, So I felt lessons on the alphabet might with advantage have preceded music lessons.

This sort of thing went on for a good many lessous to instruct in the correct position of hands and fingers, and so on, at a table. Link did not know one finger from another! So when I said. "Lift the second finger." "Place the thnmb," down would come, perhaps, the nient to herself as well as to her teachers. middle finger instead.

The next stumbling-hlock was the trehle staff, and never before nor since have I had such an experience, for Lulu spent two entire terms in learning it. Indeed, from two to three months were necessary to learn the lines alone before attacking the spaces. And it is as well to mention that Luln had a music lesson every day !

I tried every device I could think of or hear of to make things easier for Lulu, and endeavored to be as bright as possible, so that she might not get a distaste for music. But though she did not dislike her music lessons at all, and was ready to smile and look amused, she forgot everything again from day to day. It was quite ludierous to see her gazing blankly at, say, the trehle clef in her "Pianoforte Tutor," totally unable to answer my question, "What's it called ?" while jnst above it, printed in black and white, and staring her in the face, would be, "The following sign is called the treble clef!" Only, you see, she could n't read.

Nevertheless, I should not be snrprised if by this time (I have not seen the child for years) Lulu is able to play very decently, for during the third term she picked up wonderfully, learned the bass staff in only one or two lessons, showed a dawning talent for music, and played little easy duets with me very correctly and with nicely held hands and fingers. So I think there was nothing worse the matter than real, genuine backwardness for her

#### PUPILS WITH INCONVENIENT MEMORIES. I had two, in especial, at different times, whose aston-

ishingly good memories proved most inconvenient. nausually difficult). I say "the notes" advisedly, for of such a hap hazard affair was obvious.

Unfortunately, once Maisie knew a piece or study "by several attempts the stammering still continued, she was she was conceited, and having been accustomed to praise get np and look ont of window for that period. and admiration for that very power of memorizing that fingering.

THE ETUDE

entire scenes and acts in Shakspere with the greatest solely to quite easy music, to obviate disconragement.

Carrie's splendid memory was, however, purely me chanical; no thought went with it, as I very soon found in teaching her harmony. Ask a question about any rule and Carrie would instantly quote the whole verhating from the text-book, while the rest of the class were racking their brains to recall it. But ask her to state that same rule in words of her own, and she could not do it. For what was thus memorized was frequently not understood or "grasped" in the least, so that I had to make winted in her "Tutor," she would often read it wrong. it a stringent rule that all questions were to be answered entirely in her own words. And hy this means I did at last succeed in getting her to think.

Carrie's memorizing was, however, sometimes quite before the seven letters of the alphahet were mastered nuconscious; for over and over again, when I have (let alone the corresponding notes !), and at the same time rebuked her for writing down or repeating a definition I was meeting with a further difficulty while attempting or rule word for word from her harmony hook, she has heen quite surprised and incredulons, until shown the very passage in print.

This sort of thing would, of course, be fatal in an exas likely as not the little finger was raised, while at amination. So Carrie's memory was really inconve-

#### THE GIRL WITH STAMMERING FINGERS.

Rosa's was the only case of the sort I ever had, and she came to me confirmed in this bad habit, for she was quite eighteen years of age, had heen learning music since childhood, and had been given up by teacher after teacher as "hopelessly unmusical,"-in fact, somewhat of a dnnce. This was the more surprising since in other subjects she had the reputation of a hright, hard working girl, always a favorite with her teachers; and she was, besides, a general favorite with her companions,first in play as well as first in work. As soon, however, as she placed her fingers on the keyboard they would probably refuse to start, and stammer helplessly, reiterating the same note without getting any further. At other times she would start off all right and be going on comfortably, when suddenly, half-way np a scale, or in the middle of a har, without any warning there would come a dead stop and a painful stammering on one note. Rosa's previous teachers had, I regret to say, shown so little discernment as to scold her sharply for this involuntary physical or nervons defect, and had even gone so far as sometimes to strike her fingers with a pencil. Consequently the habit was so deeply rooted that there seemed to me very little chance of eradicating it.

However, this was accomplished, and within a few months, too. And now I must apologize humbly for disappointing the upholders of the various excellent systems of technical exercises or finger gymnastics, of claviers or technicons, and so forth, and ignominionsly confess that Rosa was completely cured without recourse to any of these. In short, the only two factors employed were (I There was little Maisie Larkins, quite a child, who blush for their simplicity) encouragement and common knew the notes of any composition after playing it over, sense. By means of the first (giving praise whenever Perhaps once, or at most three times (the latter if it was possible and professing to think very lightly of the "stammering" and other defects) the pleasant change, that is where the tiresomeness came in. Maisie remembered all the notes perfectly, but not the expression nervousness and gave her confidence in herself and hopes marks, and not the fingering, and her own highly origihal way of fingering nsed to be my despair! Anything a solemn decree, nnalterable as the law of the Mcdes more happy-go-lucky I never saw, and the absolute and the Persians, that the instant the flugers stammered and the Persians, that the instant the flugers stammered and the Persians, that the instant the flugers stammered and the Persians. impossibility of getting, say, a really good cantabile out they were to be taken off the keys and dropped quietly in the lap for a minnte or two of rest. Then, if after CHRISTIANI.

heart "-nothing would induce her to practice with the to have five minutes' pleasant talk with her teacher on book. She was lazy and, what so often goes with it, some totally different subject, or if practicing alone to

"What trivialities!" do you exclaim? Well, be that annoyed me so much, she could not for a long time be as it may, they achieved their object, and, after all, that brought to see the necessity for looking at a printed page is all that mattered. Rosa was a remarkably trustfor such "nnconsidered trifles" as expression marks and worthy girl; so I could be quite sure my orders were carried out to the letter when I was not present. Soon The other inconvenient memory belonged to a har- she not only gained confidence and overcame the stammony pupil, an older girl, who was much admired and mering, but became interested in her lessons and fond of envied by her schoolfellows for the extraordinary faculty music. Naturally, at her age, one could hardly expect she possessed of retaining any kind of literary matter- the development of genius or even striking talent for prose or poetry, story or lesson-in her head after once the art, but I own to being surprised at the way she got reading it over. Indeed, long pieces of poetry learned on and the neat, correct, even tasteful style, in which without a moment's hesitation, and she would learn all nervousness had entirely worn off Rosa was kept

#### ABUSE OF TEMPO.

#### BY ERNST HELD.

THE tempo of a piece of music is its life-pulse and proclaims at once its character. It may be vivacions fiery, and impetnous, or quiet, gentle, and graceful, or slow and majestic, or solemn and lugnhrious.

The various markings of the tempo, indicated by the composer from grave to prestissimo, with modifying adjectives, are vagne and frequently misunderstood by players, unless the composer or a well-qualified editor may have added the metronome figures.

What grievons sins against the composer's intentions are continually committed by vain concert players and by innocent hut ignorant backwoods amateurs. Some of the former class, even with high-sounding names, offend against esthetic sense and propriety by transforming a fast movement into a senseless, confused rush, simply from a silly desire to make the composition a vehicle for displaying their finger dexterity and to break

Other performers of the same class have often tortured the ears and nerves of their andiences by overdoing the slowness of an andante, making it an adagio, or even a largo, simply from a reprehensible desire of producing a sensation. Still other players transform a lively move-ment into a slow and dragging one, making it a veritable caricature entirely void of virility.

One reputed pianist had the andacity to play a movement of a Beethoven sonata marked tempo di minuetto so freely in time and style that it sounded far more like a sentimental song without words, than a graceful and onrtly dance movement.

The faulty tempo taking of the aforesaid innocent

back woods players is more excusable than the sins of the virtnesi, for the former know not what they do. I would advise them to rely on standard editions, metronomized, phrased, and fingered by musical authorities such as Moscheles, Hans von Bülow, Charles Hallé, or the Stuttgart-Cotta editions, and others by our best Ameri can music publishers.

For truly inspired musicians metronome figures seem

For truly inspired musicians mectionine agieties seems asperfilions. I have known many a good musician who would take the tempi of the different movements of a Beethoven sonata, for example, before consulting the metronome figures, as given by Moscheles, who as a contemporary of Beethoven and by tradition knew the ter's intentions, at exactly the same rate as indi cated by the mctronome figures

'Touch, in its vulgar sense, is mechanical, teachable and belongs to technic; in its nobler sense it is a gift, nnteachable, and belongs to talent, if not to emotion. For, there is a certain timbre in inborn touch (as in the voice) as an indescribable something, emanating, as it and appeals to emotion. Inborn touch has an inherent power which, to a certain extent, can move and the listener, even without hrilliant technic. When such a touch has had high training it becomes the most notable characteristic of the refined artist, and constitutes owing to its origin, the esthetic element of artistic technic. But when this gift is wanting, even the best trained technic can not supply it. Mechanical and intellectual training may he able to refine the quality of ordinary tonch, and even elevate the technic to a standard of the virtuoso; but without the inborn gift of tonch, supplying, so to say, the spiritnal element, technic wor lack its highest element of beauty."-ADOLPHE

BY EDWIN MOORE.

OBSERVATION shows that many take up the study of music with no definite aim or purpose in view; or, if they have an object, it seems to he more for amnsement than profit. Because of this misconception of the true mission of music, and the vague ideas that so largely prevail concerning the true object of its cultivation, it would seem that the first essential for the pupil must be

#### A WORTHY MOTIVE.

The controlling influence should he a lofty purpose, combined with a love and reverence for the art that shall lead finally to a full appreciation of its heanties in its best and purest forms. So much for the motive. Next comes

THE IDEAL.

Standards vary according to the capacity for appreciation; consequently, if the opportunities have been limited, the ideal is likely to be much below that which competent anthority recognizes as the true standard. To aspire to nothing higher than that which an uncultivated taste approves, must necessarily stifle all growth demand. and defeat the very object of study; therefore, if one wishes to grow in taste and appreciation of the best models, he must make his ideal correspond with the standard of the best anthorities. The next point is

#### TO TRY TO REACH THE IDEAL :

to accomplish which there must be earnest, systematic service a man must qualify himself by striving early and late, and hy working, heart and soul, might and main." Every day must find us laboring diligently for the accomplishment of our object. At the same time it The mind must be concentrated upon the work; every end. sense keenly alive to the exercise of its proper function the eye to see, the ear to hear, and the perceptive faculties to judge and discriminate. One hour of such practice is worth a dozen of that of the average pupil. Another essential is

#### THOROUGHNESS.

Hand, arm, wrist, and finger-action, touch (tone-quality). must each receive its proper attention. Neither dexterity, clearness, nor accuracy can be secured without the careful, conscientious practice of foundation exercises; many of which, while dry and uninteresting in a musical sense, are nevertheless indispensable for advancement and growth.

But while the value of technic can not he overestimated, or the necessity for its acquirement too strongly emphasized, there is still an additional element needed

#### MUSICAL FEELING,

or, in other words, the ability to see the musical content of a composition; to comprehend the idea and intent of may be shown by a hrief comparison of the situation as the composer. Technic furnishes the skeleton, but expression is the life and soul of a performance. Any one possessed of ordinary intelligence and physical strength can, after a season of drill and practice, conquer the technical difficulties of a composition, but only a trained musician can understand its real import and give it life and character. Expressive playing charms and thrills, while pure technic excites only wonder, impressing us much as an acrohatic feat or other display of physical strength and endurance.

Special training in musical theory, including accent, phrasing, etc., will greatly aid in giving intelligent expression to our playing, besides imparting the added pleasure of real appreciation; our rational enjoyment of art being proportioned to onr intellectual understanding of it. Then, there is the essential of

#### ENTHUSIASM.

the mainspring of all spontaneous action and the govern-still worse, to the habit of playing things by ear.

THE ETUDE SOME ESSENTIALS FOR MUSIC STUDENTS. impelled by a sense of duty alone, for perfunctory service always brings a grudging reward. Again there is the essential of

#### SELF-CONTROL.

an important element in the constitutional equipment of one who aspires to playing in public. When we consider the demands made upon the emotional nature of the musician, a nervous temperament, under perfect wild will wreck the hest-laid plans. Many a musician, understood, had not been discovered. on account of excessive nervonsness, has been compelled to abandon a public career. Failure on this account may often be attributed to too great self-consciousuess. The mind, instead of being absorbed in the music, is so strictness at this juncture. Tone connecting, however, concentrated upon self and surrounding conditions as often to precipitate the very mistakes that we are most trained fingers wilfully prefer similar to differentiated anxions to avoid. Then, again, nervousness may be the acts. In the struggle for legato, position was perforce plication and protracted study; like the athlete who that intense kind of trouble over which we will kindly fails at the critical moment because of overtraining. draw the veil. When the trouble prises from this cause, plenty of exercise in the open air will do much toward brucing up the course. He is started on the road to hand-mastery with nerves to a degree of control adequate for any ordinary a simple exercise involving a very simple act for the two

#### Finally, there is the essential of

a virtue too often disregarded, and yet worthy of cultivation by all who aspire to distinction in either the amateur or professional line. By its observance the physical, intellectual, and moral nature is strengthened, and the effort. Success depends not so much on talent or genius difficulties and temptations common to all are the more as on persistent effort. Dickens bas said that "in every snrely and easily overcome. The history of achievement, in whatever branch of industry or art, is full of corroborative testimony on this one point. Other essentials may have contributed, but investigation will disclose the fact that, in nine cases out of ten, a rigid adis well to remember that piano practice, to be profitable, herence to certain rules of living and conduct has been a does not depend so much upon quantity as quality. controlling force in the final attainment of the desired ----

#### THE PIANO BEGINNER OF YESTERDAY AND OF TO-DAY.

#### BY IDA B. DISERENS.

THOUGH scientific methods of teaching have long been evolved and applied to primary school work, parallel improvements in elementary music teaching, tending to make study more rational and results more musical, have only recently come into general practice. Fifty times more, from the musical standpoint, is exacted from the piano beginner to day than formerly. He must play from memory; he must be graceful first, last, and eth possible is that an autitional examination and the state of the first one for interpretative work. A musician in the state of the one for interpretative work. A musician in the state of the state a decent reader ;--for the sake of his own study and his teacher's patience. And with bow much ease and invery strong fuger stroke songht. Young fingers can not it was and is to the pupil.

The heginner of yesterday was given some very difficult things to do, and all at the same time. At the first right. lessons he was given the position (an exceedingly difficult dose); hand held over five keys absolutely still, with flexibility of fingers, wrist, and srm. tbumb, finger-tips, knuckles, wrist, and elhow held in a precisely definite way, and said position immovably maintained while each finger in turn was manipulated ascertain its location upon the keyboard, observe and now expected of pianists. duly count its time value, etc. The teacher's mind was Definitions of scales, pitch, clefs, rhythm, etc., exnot a storehouse of teaching material, nor was she ex-planations of every known musical sign and every pospected to have on tap pieces and exercises to teach to sible combination of time are a few of the unessentials to him orally. Such humoring was injudicious. The pupil musical growth. must buy his materials, and, even if be chanced to

As for the fractional names of notes, it means a great

The acquisition of fluency in note reading is not easy. nevertheless, learning to play was entirely dependent upon development of this process; bence it was long before the pupil was able to read enough material to give exercise to his hands-now bopelessly confirmed in the cast-iron attitudes

Consequent upon this tautness, the tone produced by beginners was had, and to listen to their practice was torture. Antidotes aimed against the tendency to control, is a desirable sequisition; but the nerves running stiffen were never administered. Relaxation, as now

Observing the legato constituted another big difficulty which met the pupil at bis first lessons, and the conscientions teacher was apt to rest ber reputation on is not so easy as it sonuds, owing to the fact that nnresult of physical weakness brought on by too close np- lost, and then would ensue, for both pupil and teacher.

The piano beginner of to-day pursues a different strongest fingers, during which all the contortions necessary to its performance are in order, and he is privileged to put bis elbows in bis vest pocket or anywhere he thinks most convenient.

From this simple beginning the technics of hand train-

The young beginner is introduced to a tone called middle C, which his teacher plays for him. He learns to write it, and how to make it sound longer or shorter. He learns to count in groups, to the metronome; and

to make up little exercises, drawing bars to show where the count begins over again. These little time exercises he practices with one finger,

at varying degrees of rapidity, always with the metro-

He also sits with bis back to the piano and learns to write from hearing similar successions played by his

When thoroughly well acquainted with middle C, other tones are presented to him, one above and one below. Thus he slowly bnilds the great staff, npward and downward, line by line, using long lines for the next five above the middle C line, and also for the next five below; after these, little lines again:

Ten bright-colored stars are pasted on the keys of the piano represented by the long lines of the staff. Hand training in all touches, note reading, writing, and counting, and ear training all commence at once, but the pupil is allowed to do but one thing at a time, and never are these distinct processes combined before each has become fairly easy.

Technics are taught orally. When tones can be conalways; he must never produce a tone with an edge to nected, little pieces and duets are given orally and writ-

terest to the pupil the fifty times more is accomplished produce it without stiffening the wrist, thus destroying the conditions through which it will eventually develop. Power in music comes of itself as a later reward, like strength of character, when all the conditions have been

The aim is to give a soft, clear touch and extreme

When the teacher is wise enough to discriminate between the essentials and the unessentials to musical deup and down at a specific degree of curvature. At the to commence at a very early age, and thus be enabled to same time he must hunt up the note to be played, acquire, without excessive practice, the immense technic

memorize his pieces, must never play without looking at deal more to a six-year old to say, "This mark ? (called ing principle of our best endeavors. When the beart is The trelie clef was used the first year; then the base dren not having a definite beat of the value of a quarter in the work, we are far more likely to succeed than if waded through, as a different and more advanced concept.

The study of notation, yesterday so important as to to its proper place, as one department only in the schools. scheme of instruction ; while many advanced teachers mentary pupils only to write music, all new material being received through the ears. To comment on this idea is ontaide the scope of this article, but this may be sid: that until ear-training (which represents the most important phase of modern music teaching) becomes a part of the public school conrse, the great results The necessity for the daily occurrence of this form of sees her pupils oftener than twice a week.

single and en chain; tones in short phrases; tones in key cation of special trentments to them. relationship; melodies; intervals; cbords; chords in key. relationship; double melodies; harmony.

Such training would tend to endow all with definite ble for all au uppreciative understanding of music in its cases, must be inferior, vague, dried up, and baphazard.

general, rather than the present limited, discriminative knowledge, free from book or notebook, vitalized by incan scarcely be overestimated.

#### TRAINING THE TEACHERS.

Or conrse there will always be teachers born ; people with an innate instinct for imparting truth, for doing the most in the least time, and for advancing in that ubility always. One finds oue here and one there in the great

There will also always be great musicians, people of real genius or talent in the comprehension and execution of music, from whom pupils can not fail of learning much, hat with whom much time and talent is wasted for want of the science of education-of the laws underlying the application of trutbs to other minds.

But what of the great seething mass of plodding instructors, the great mass of trained but mediocre executants, who have become imbedded, incrusted, incased in uninspired rontine? People whose spirits, if old, have been soured by disappointments, or made cynical through dishonesty; if young, are in total obscurity through lack of concentration upon the other mind, which is to be the receiver of what they themselves know.

If anything is sufficient to show the necessity of normal schools in music, it is the absolute lack of plan, reasoning, outlook, originality in regard to the things they teach by people who make these things a specialty.

One would imagine that specialists would be full full of invention, enthusiasm, search, and above all of theme in the first movement of Beethoven's G Major analysis and reasoning, as to where and what were Concerto occurs more than two bundred times. obstacles and how to anymount them.

There is so very little of this in music teaching that the ordinary educator is sbocked at the hazard which the art runs in its teaching. The chance-born teacher and the great master who chances to teach are not sufficient for the daily growing needs of musical instruction.

Among the great mass of routine teachers everything is choked by the ideas, "Every pupil is different, and that art teaching can not be made subject to plan, forethought, or program, because it is art and must be left free to the individuality."

Art must play through individuality, and each receiving mind is different from the other, it is true. But all the more reason why there should be discussion, thought, anticipation, study of the subject in its relation to pupils present is largely left to haphazard.

There must be uormal schools for music teachers just The stady relegated as there are normal schools for the teachers of our public in music is the "tempo," and boastfully remarks that

A normal education for teachers does not mean teachscheme of make claim that it holds no place in the musical iug a number of people to teach a number of pupils all in time. anoldment, and that eventually it will be used by elea season of earnest, concentrated thought; logical, philosophical, well instructed thought to the subject to be tanght from two points of view, the giver's or the teacher's, and the recipient's or the pupil's.

This concentration is aided by training in all the known ways of producing the best results and actual which musicians expect from it will never be obtained. practice in producing them. Also by discussion as to ways which might be more profitably employed, by musical training obviously places it within the province of direction from authorities, by discussion with inferior school work, and makes its perfect application almost an and superior powers in the same line, by writing of impossibility for the private music teacher, who rarely papers on topics under discussion, by the looking up of facts, experiences, and observations, old and new, to A few moments' daily drill in the schools would give substantiate theories by comparison between results, by shility to understand and to write from hearing tones, diagnosis of various temperaments, and the logical appli-

It is not sufficient in intellectual work that a mind work along a certain line. It inevitably falls into routine. There must be interchange, association, and perception of tone and tone-relationship, "from which discussion. Teaching of any subject is an intellectual all laws of composition are deduced, as all codes are de-effort, a science; not less because it is the teaching of duced from man's relation to man," and to make possi- art. Witbout this the work, except in rare, exceptional

This implies, of course, a previous education in the By such training there would be built up, in time, a special line itself, nu independent and overlooking musical judgment, the value of which in a community stinct and nonrished by incessant study. But this in itself is not sufficient to form a teacher, especially the average teacher, by whom the great hulk of instruction is given.

This question of normal schools for music teachers has another aspect. By it inferior spirits, quack cranks, and pretenders are effectually kept out of the ranks. The whole standard is raised and ennobled. Fear and distrust are withdrawn with inefficiency, and largeness, liberality, and power are the results.

Until the establishment of normal education for music teachers there is little or no value in speaking of the instruction at all .- FANNIE EDGAR THOMAS, in "Musical ---

### SUGGESTIONS FOR THE MUSICAL YOUTH.

#### BY CARL REINECKE.

#### TRANSLATED BY CHARLOTTE REINECKE. III.

WHATEVER you play, try to know in what form the composition is written. You must not be in doubt whether a piece is in sonata or rondo form; and you must not take for a fugue every piece that hegins univocal

and contains some imitations. In every symphonic work that you play or hear, trace the manuer in which the composer treats his themes. Without such careful study of the work a sufficient rendering is impossible. Besides, for iustance, it is inof their subjects, not in vaunting, bombastic way, but teresting to discover for one's self that the eighth-note

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People will consider that copy of a painting, that translation of a poem, the best, that renders the original most faithfully in every regard; likewise that rendering of a piece of music is the best that follows most closely the idea of the composer.

We speak of the correct, beautiful, intelligent conception of a composition. And this word "conception points to the fact that the player has to recognize and to comprehend everything that the composer has put into his work, however subtly the thought may be expressed. The interpreter, however, should not allow himself to by those whose business it is to teach it. Just because a put, voluntarily, into the execution anything of his own. subject is artistic is no reason why it should be left to haphazard treatment in its study, and music teaching at way as does the individuality of an engraver who most truly copies a fine painting.

Mozart says that the hardest and most essential point he himself always keeps accurate time.

Beethoven, as Ferdinand Ries reports, always played

Schnmann says, in bis "Haus- und Lehensregeln" 'Play in time! The playing of many a virtuoso is like the walk of a drunken man. Do not follow the example of such an one."

Hummel says: "The player must strictly observe his time throughout the whole piece; the accompanist must not be led astray for an instant from the prevailing measure, but the player must play his piece so correctly and so accurately that they can accompany him without fear, and need not listen for a change of time after every measure. For this reason it is very often the player's own fault when he is hadly accompanied, even hy good orchestras.

And, lastly, Chopin writes: "The left hand should he like a conductor, and not for one moment uncertain or

These five are not bad authorities, and they all demand correct time

One can not help being astonnded that in face of all this so many players sin against time.

Ritter Ignaz von Seyfried, a contemporary of Beethoven's, relates that the latter trusted his works for execution to the string-quartet of Vienna (Schuppanzigh, Mayseder, Weiss, and Linke). But he himself practiced with them, which implies that they had to play in strictest accordance with his ideas. What would Beethoven say if he heard the arbitrary ways in which the interpreters, virtnosos, as well as conductors execute

It bappens that Beethoven marks change of time nine to pappens that becomes the straight of time fine times within seven measures. Why, then, should one suppose that the composer in other passages has neglected to mark, and that one, therefore, may feel justified in changing the tempo according to one's own individual

Nowadays, people smile condescendingly about "tra-ition." And yet we see that it is the aim of the dition." And yet we be a merital to introduce greatest composers of to-day, personally, to introduce their works into the musical world, so that people may how they want these works interpre try in this way to create a "tradition" themselves.

A mirror, smooth and light as crystal, will reflect A mirror, smooth and light as crystal, will reflect your face just as it is; a dim, uneven one can produce only a caricature. Preserve your musical sense intact, so that all you perform may set forth clearly the idea of the composer, and consequently sound clear and un-

Perhaps the only one who can fairly judge the execution of either a conductor or player is the composer who has the opportunity to hear one of his own works

One kind of music can not represent the whole field of one kind of music can not represent the whole had of music. Therefore a composer who has written in only one style, even if in this he has produced excellent works, can not be ranked with the masters of our art, who have done excellent work in all or almost all

Do not consider every printed judgment an oracle, but examine it; the judicious one criticizes even a criticism.

Do not take either narrow or too wide views; any admirer of the great masters who tolerates, or, more than that, likes and cultivates also those works which belong that, likes and caltivates also dose works which belong to an entirely opposite school, proves that he is nncer-tain about the reason why the great masters are great, and on what grounds the beautiful is beautiful.

Beware of choosing as a favorite any one composer The great masters can only rank side by side, not over or under one another; they complete one another.

As it is no wise to speak of one color as n favorite, since this or that color, beautiful in itself, may not har-monize with this or that object,—(imagine blue lips and al eyes),—in the same way one can hardly speak of a favorite composer. Beethoven has written no sparkling waltzes, and Strauss no profound symphonies.

Do not devote your time exclusively to one compose Perhaps the only master to whom one can devote one's self with impunity is Johann Sebastian Bach.

Serve art and not the public; still less a party.

No pure potion can come out of an impure vessel. Keep your sonl pure or else impurity will show itself in your art. The man and the artist are one, and can in no

#### STUMBUING-BLOCKS

BY HARVEY WICKHAM.

11

February, I would now call attention to three stumblingblocks found more particularly in the way of the professional musician. They are Satisfaction, Anticipation. and Depreciation

"but not by sitting around." Too many are trying to, I am afraid. Praise has a soporific effect on some, and the incense of success produces lassitude. Upon enterlng a strange town, the most unambitions man is active. He bestirs himself; keeps his name before the public; is obliging; goes out of his way to help deserving canses; he them now. labors night and day for his pupils' success,-in short, teems with enterprise. Realizing the necessity of effort, he soon begins to reap its benefits.

But the chances are that with the first wave of prosperity he insensibly relaxes his moral muscles. The idea that everybody knows of him and his ability insinnates Itself, and he ceases to advertise. The poor man imagines that his reputation is made, and begins to neglect his class. When it is too late he awakes to find his opportunity cone.

'The bubble, reputation," though worth a fortune in is much more easily lost than gained. The teacher who conducts himself always as if he were just entering on a professional career, is the one who gets the most substantlal warrant for retiring from business. It is easier to get new pupils when the class is crowded and the waiting list long, and it is never possible to have too many pupils. Did you ever think of that? would-be pupils, I mean. Of course, it is feasible to teach but a limited number; but the greater the pressure of popularity, the brings as to our second caption.

The entre of the age is looking ahead. Formerly, men looked backward toward a dead past. To-day they peer forward into an unborn future. Perhaps they will eventually take Longfellow's advice and "act in the living present." Contemporanity, to use a coinage thing to say in a future article. of Howell, is a spirit worthy of more careful cultivation and one which the musician, in particular, is apt to lack. He is always going to be blessed with some lucra. HOW TO MAKE PUPILS' RECITALS ATTRACTtive post in some far off metropolis. In the meantime, never mind how, the present humble post is filled. Is not this attitude the secret of many a dismal failure? The only way of rising is to overflow. In the end, the law of equilibrium will pull you up just as surely as it will pull you down should chance toss you for a moment cellent, although there are exceptions even to this rule. above your proper level. Of course, an undue degree At one pupils' recital which I attended the playing was of false pride may, to a certain extent, bur a man from getting his deserts, but the law operates in the main.

great cities are those who have first arrived at distinction such an avalanche of flowers, that the ntmost enthusiasm in their own towns. Many an aspirant for world-wide prevailed. One lady remarked afterward that the playhonor is not even head and shoulders above competition ing was truly wonderful. I fully agreed with her! The at home. Oftimes he is actually no match for his rivals one pupil who came out whole was a tiny boy who did there. By home I do not necessarily mean birthplace, not have to think about his gown and was too young to for that is often not the best place for work; but one worry over his necktie. who can not succeed even there has no reason to expect

The attraction in this recital lay in the fact that it was locality. If the teacher observes these, thinks out all anything from the great ontside world. The world a society event, and each pupil had bosts of friends there the details carefully, and, above all, succeeds in getting demagognes of London, Paris, or New York.

often a mistake from yet another point of view. Instead teay's sake. However blessed a man may be write a feeld, why not enlarge your own? A People usually like to go to a pleasant hall or studio, talent, he will amount to nothing from a practical studio. environment a wide berth. The most appromising city pupil himself and then to the andience.

in the world is capable of becoming a veritable Bayrenth through the endeavors of one man. Musicales, recitals, concerts, lectures, teaching, friend-making,-all on the closest of margins and persisted in year after year; per fect honesty, fair dealing, -it may cost you all these, but CONTINUING the topic broached in THE ETUDE for the price is not large for the reward. Let the people understand that you are really public-spirited-and it will take them some time to do so in this age of charlatansand to a man they will flock to your support. You must not recognize that you have an enemy, though many will hate you for trying to disturb the old order "One can keep np his reputation," says Mark Twain, of things; bats do not like the light. Above all, ignore factions and cliques. Refuse to fight anybody's battles, even your own, and remember that it is better to be first in Lonesomehnrst than second at Rome. And now we come to the last head, nnder which I have many things to say; hnt there is room for only one or two of

#### DEPRECIATION

Hundreds of obscure persons are working incessantly, I had almost said night and day, for the very lanrels you covet. Before you attain you are going to hear from some of these obscure persons. Do n't put off any longer the preparations for the encounter. The mere fact that you have a modicum of talent does not render yon unique. Some day yon will be asked to shine by the side of other talented persons. It will probably do you a great deal of good; but see to it that your lamp is trimmed and full of oil. Those pieces you always the markets of the world, is but a bubble after all, and have been going to have ready to play at a moment's notice,-better begin to practice them to-day.

safe to depreciate yourself. Because you can not be all, arrange two short recitals rather than one long one, and it does not follow that you can not be anything. When allow no encore. There should be as much variety as a competitor has been definitely distanced in any particnlar, acknowledge the fact to yourself. It will nor technical, nor brilliant, but some of each, pleas strengthen you and give you that great blessing of ex- antly arranged, and never two consecutive pieces of the perience-self-confidence. It is sheer folly to expect same character. I know one faithful teacher who failure at every step. Forestall failure by success. higher the prices will rise. Few ever remain long There are plenty of people who will tell you that every- and then follows them up with two or three sets of variaenough in one place to know what the pressure of popu- thing you undertake will fail. If you listen to them tions, larity is, or to reap the fruits of their exertions, which you will end by undertaking nothing. Use common but undertake something at once. Having carried it, them for a moment. Stumbling-blocks once overcome public recital. become stepping-stones, about which I may have some-

# IVE.

BY SUSAN LLOYD BAILY.

BRIEFLY, I think, by taking care that the work is exmiserable, only one pupil getting through without serious accident; but the children were so perfectly gowned Those who have been called to and prospered in the and had such pretty manners and, moreover, received

Those in the andience who were guests of the teacher This anticipation of wider fields for future effort is could do nothing less than join in the applause for cour-

position will frequently grow to fit the man rather than rather th part with him. A city large enough to afford a bare dren beautifully dressed. This is very attractive, but carnest ambition. To be successful in any calling one thing at the start is capable of maintaining one in from a massed and educative standpoint is it all that must put his whole heart and sonl in his worst. The splendid luxury if he understands the art of creating an educative standpoint is if all that must put his whole heart and soul in his work among the splendid luxury if he understands the art of creating an educative standpoint is if all that must put his whole heart and soul in his work among the splendid luxury if he understands the art of creating and the splendid luxury if he are the art of creating and the splendid luxury if he are the art of creating and the ar

A child's education should not be interrupted for the sake of the recital, but, rather, the recital should be an ontgrowth of the education. That is, the every-day rou tine of practice should not be put aside for the sake of special drilling on some valueless "concert piece."

It is better to play something that comes in the regular course of study; the pupil will lose no time, be less excited about it, and be much more apt to make a sne

The preparation must be complete. There must be no slovenly or half-learned pieces; and this, not hecause the child may be disgraced by playing hadly, but because music is too sacred and heantiful to be desecrated. Recitals in which display is the chief idea onght to fail miserably. They surely degenerate the pupil, are lack ing in the self-effacement needful to faithful study, and from a practical point of view are dangerons, for a pupil is apt to end in a "fit of the nerves" from thinking too much of self. If she fails to produce the overwhelming effect looked for the teacher is mortified, the parent provoked, and the child uncomfortable, to say the least, and probably forever afterward afraid to play in public. The nodest-not bashful-player is apt to he self-possessed, and a mind occupied with loving reverence for music will have no room for self-consciousness. "Think not of yourself, but of the heantiful music," one teacher often says. To my mind the greatest henefit that can be derived from the pupil's recital is the lesson it gives in modesty, concentration, and self-control.

To be of value to the andience the program must be carefully arranged. It should not be too long. If If it is not safe to depreciate your rivals, neither is it the teacher has a great many pupils, it is better to possible, -not all the selections classical, nor romantic, places on his programs four or five sonatinas together,

There are many nseful things that pupils study to sense, and do not begin at the hig end, as the saying is, advantage, such as the multiplication table and the conjugation of verbs, but these would not be selected no matter at what pains, to a successful issue, undertake for public recitation. For the same reason many things something just a little larger, and never relax your useful in one's musical education would not be interest efforts for an honr any more than you are to overtax ing from a standpoint of beauty, nor appropriate for a

Have plenty of programs so that every person present may be supplied, and go to the extra expense of printing on them the date of compositions and explanatory notes relative to pieces and composers. Even a musical motto at the head of a program is not in bad taste, especially if the recital is of a private character. Of course, the teacher will secure the hest instrument possible for the occasion, and, if the place is a studio, will arrange the aconstic properties as carefully as possihle, such as removing all carpet and heavy rugs, and allowing no flowers to be placed on the piano. Flowers should be everywhere else in profusion except upon the

It is questionable whether the custom of allowing flowers to be presented during the program is a desirable one. Flowers sent to the dressing room are delightful and inspiring, and the young player will probably go from them o the stage with added enconragement and confidence, but public presentation savors too much of display and is a farce, should the playing be poor.

respects no one but its masters, and he who can not who came with the purpose of giving her a good recepgood, honest work from the pupil, the recital is likely not only to be useful, but attractive.

massical paternage. Give those who complain of their how to make our popular recitals valuable; first to the moment his enthusiasm dies out that moment he cuts himself loose from his work.

## ADVANTAGES FOR MUSIC STUDENTS IN of them by artists of first rank, besides all traveling is doing excellent work. He is one of the best players VARIOUS EUROPEAN CENTERS.

BY EDWARD BAXTER PERRY.

11. STUTTGART

As a place of residence for a prolonged sojourn, either for pleasure or study, Stnttgart, the capital of Würtemburg and the seat of its king and court, is, of all the German musical centers, the one the most attractive. friendly, restful, homelike, and many things besides. Stuttgart is the Eldorado of the leisnrely, far-sighted studeut, with plenty of time hut limited means; who wishes to live and enjoy while he studies, and plans for himself a long, thorough course of work, intending quietly and healthfully to assimilate as he goes; and who is also wise enough to give some thought and attention to keeping up his physical condition meanwhile. The climate is exceptionally advantageous. Mild winters, moderate summers, and extremely long and beantiful springs and falls, render ont of door exercise and enjoyment feasible and attractive for a much greater portion of the year than in most other German cities. The environs are charming, picturesquely diversified, and remarkable for the extent and beauty of their forests, which are cherished and protected here with loving, one might almost say pious, care; while the roads and innnmerable foot paths in all directions are kept up to a degree of perfection undreamt of in America.

The German of the natives is a coarse and unrefined dialect, which the student will do well to avoid imitating, though he will come to enjoy its familiar eccentricities : and correct German is, of conrse, spoken here as elsewhere by the educated classes. There is really little good tone or elegance of manners in Stnttgart, despite the presence of the court and the local nobility, but marks and most objectionable features are: First, de- and freshness of his prime, with a highly vitalized much good fellowship, solid learning, and hearty appreciation of the heautiful in all its forms.

First in importance is the opera, running eleven months of the year, with three or four performances weekly, alternating with dramatic representations, in the small, cosy, attractive and well-managed Royal Theater, controlled directly by the King, and maintained in great part out of his treasury, with a strictly firstclass orchestra, stage setting, equipment, and scenery far snrpassing anything we ever see in America, and a permanent company, which, though not comprising any vocal stars of first magnitude, is, nevertheless, thoronghly adequate to its task of presenting artistically and satisfactorily, both as regards singing and acting, an exceedingly large and varied repertoire of operas, including every school and style, from Gluck to Wagner. The price of tickets, an important item for students, varies from twenty cents in the fourth gallery, to \$1.50 in the best boxes of the first balcony. Qnite satisfactory places aconstics are excellent, and where most of the students go, for thirty-five cents; while pupils of the Conservatory here receive a reduction of one-half in price of tickets, thus being afforded an opportunity for almost nothing operas, old and new, -an important factor in a musical

Royal orchestra, a series of fortnightly symphony concerts of the very highest order, at which also the leading soloists, vocal and instrumental, from all over Enrope, are to be heard. Tickets are from thirty-five cents upward, according to location. Then come the popular concerts, so called, given by the leading vocal organization here, the Stuttgart Liederkranz, the most delightful and artistically perfect male chorns I ever heard in or tickets from twenty-five to seventy-five cents.

and an endless number of piano and song recitals, many under the veteran Concert-Meister Singer was and still of the old Lebert and Stark regime.

concert companies, and musical festivals on birthdays of and most reliable and successful teachers of the violin composers, and on every other possible occasion, all at of whom Germany can boast at the present time. reasonable prices and beginning at 6.30 to 7.30 P. M.; so that for the minimum expenditure of strength and of the Stattgart Conservatory, which is now entering money, one may hear more good music of all kinds, well upon what promises to be a period of renaissance. The given, in Stuttgart in a single season, than would be possible in a lifetime in most American cities.

THE ETUDE

It is a pity that with all these manifold advantages as a place of residence. Stuttgart has not kent nace with other German cities, for the past decad and a half, as a ing and ability are being added to the faculty; and, best place for music study. But it is an indisputable fact. steadily ahead, Stnttgart, like Leipsic, has remained practically stationary, living through a long decadence, mainly on the strength of its old reputation,

The so-called Royal Conservatory of Mnsic here,his race, and, more than all, its aggressive self-assertion- sics. whose real name was Levi, and Professor Stark, a Max Paner is the son and exclusively the pupil of has never had its equal for pedantic narrowness, dryness, tediousness, grotesque exaggerations and inflexible inadaptability to the real needs of modern pianism.

may be interested to know that its distinguishing eara cramped, constrained position of the hand and neceson every tone, nnmusical always and especially objectionable in melodies; third, a morbid, extreme use of notes to the minute; last and worst, a radical shifting mand of English is an important advantage. of the position of the hand with straight thnmb, for each new group of notes in a scale, instead of passing the thumb under, as is the general usage, the consequence heing an awkward and andible hiatns in the rnn each his time is given to practice, private teaching, and contime it occurs, and an equally awkward and visible flapping of the elbows. By this method the difficulties marks (\$3.75) each. The organ department at the of velocity-playing are increased to the maximum of possibility; and flexibility of wrist, that chief essential in modern playing, is a thing nnknown.

For a time the Stuttgart Conservatory flourished and was largely patronized, not only by German, but espemay be had in the third gallery facing the stage, where cially by English and American, music students—a snecess due in part to the personal and musical drawingpower of that able pianist and genial instructor, dear old Professor Pruckner, who was early seenred as leading teacher of piano in the institution, mainly for the classes to become familiar, in a season, with nearly all the best in interpretation, and who, for many years, was the real center of musical life in Stuttgart. Pruckner, by the way, though representing the Conservatory as player and Next in value come the subscription concerts by the teacher, never used the Lebert and Stark method, either in his own playing or with his private pupils, and repeatedly admitted to me twenty years ago that this equivocal position was excessively trying to him and hampering to his best work.

After Lebert's death in the early eighties, the institution lost its chief motive power. An effort was made about that time to seenre Leschetitzky, which would have been successful but for the very natural opposition out of Germany. Of these concerts there are four each of Prnckner. With Lebert dead, Pruckner growing old Season and several prominent soloists assist at each; and enfeebled, the Conservatory, now in the hands of a stock company without enterprise or common sense, Besides these there are the four annual concerts of the Classical Society, presenting the more important vocal both at home and abroad, on account of the mechanical both at home and abroad, on account of the meny works of the old masters; and three yearly concerts by type of players turned ont as graduates, and the many type of players turned ont as graduates, and the many type of players turned ont as graduates. the rival organization, the New Vocal Union, bringing lame hands, arms, and disabled wrists developed by its There is also a series of six excellent chamber concerts, this time were exhibited in the violin department, which, supervision, and to avoid strictly the crambling remains this time were exhibited in the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which, supervision, and to avoid strictly the crambling remains the violin department, which is the violin department, which is the violin department of the violin department.

The present is a very interesting season in the history death of Pruckner a year ago seemed to mark the end of the old regime and to signal a reform. A new and enterprising spirit of progress is animating its well-nigh fossilized executive board; modern men of first-class standof all, the old, much-landed, much-attacked, much-While Berlin, Vienna, and other places have been forging discussed Stattgart method for the piano, with all its antiquated absurdities, is being quietly hat surely abandoned. Nothing so significantly marks the clange as the fact that the successor chosen to take the place of the lamented Prickner, Professor Max Pauer, called though under the nominal patronage of the king of here at the beginning of the season from the conservatory Wirtemberg, and receiving a small annual sum from at Cologne, is a man of modern ideas and methods, and him and another from the city of Stnttgart toward its an openly avowed opponent of the old Lebert and Stark maintenance, -is, in reality, practically a private enter- method. He not only has no vestige of it in his own prise, depending upon the tnitions paid by pupils for its playing, but does not tolerate it in pupils or permit its financial success. It was founded in 1857 by Professor use by his special assistant teachers, and also forbids Lebert, a Jew,-with all the business push and ability of the use of the Lebert and Stark editions of the clas-

scientific musical theorist of the most pronounced Ger- Ernst Paner, of London, and was for six years a fellowman type. Neither of them were practical pianists or student with D'Albert under his father's instruction; possessed any name or standing as players; but between and his present attainments and methods are the result em they evolved a complete iron-clad pianoforte of ideas then obtained and since developed in his own method, which, while not without certain solid merits, practice and experience. As a player he may fairly rank with the best of his time, with a snperb, all but infallible technic, an invariably good though not specially sympathetic tone, a colossal repertory, an artistic finish, and Those nnfamiliar with the famons Stuttgart method a life, vigor, and spirit which are part of the physique and the mentality of the man. He is in the first vigor pressed kunckles and abnormally arched fingers, causing nervous system, which never needs either a tonic or a sedative, and personally, though full of independence sarily stiffened wrist; second, an invariable thump-stroke and self-respect, he is conrteons and affable, so that the earnest, conscientions student need not fear with him the rough handling and bursts of irritation too characslow practice, playing Cramer and Czerny studies, for teristic of the German music master. For Americans instance, for months together at the rate of about seven not yet familiar with the language his complete com-

Paner teaches but sixteen hours a weck in the Conservatory, giving class lessons exclusively, two hours in duration, devoted to five pupils. The remainder of cert work, his terms for private-honr lessons being fifteen Conservatory, nnder Prof. Lang, a recent acquisition and a first class player in the modern sense, can, like the violin department, hardly be too strongly recommended. Vocal students, however, had better go almost anywhere else than to Stnttgart, as the voice methods in use here can not be warmly indorsed, and the Conservatory has at present no vocal teacher who possesses or deserves any special reputation.

Regarding expenses: Tnition in the Conservatory for the artist's department, which is the place for American students, is \$75 a year, payable seml annually in advance, and pupils can only enter at the heginning of the terms, namely, early in October and early in April, and must hind themselves to remain not less than a year. This tuition covers two lessons a week in whatever branch the student selects as his specialty, one in some secondary branch, with compnisory class lessons in harmony, and the usual extras essential to a musical education. Board here ranges from \$25 a month npward, and washing, clothing, and incidentals are about one-third less than with us, so that for about \$600 the student may spend a year here comfortably and advantageonsly.

As the institution lives mainly from the tnition paid by pupils, admission, in spite of certain nominal rules, is practically open to all who have even the rudiments of musical talent or education. And now, for the first time in twenty years, the Stnttgart Conservatory may be heartily recommended to American students of violin, organ, and piano, those in the latter department taking the large vocal works of the strictly modern school. In fact, about its only signs of artistic life at supervision, and to avoid strictly modern school. There is also a respective supervision, and to avoid strictly the errumbling remains.

means precisely the life, timber, and energy displayed throat relaxed? in a tone without suggesting nndne physical cooperation 2. How do you describe to your pupils the manner in or effort. It may be detected by the excellent carrying, which he should practice the messa di voce; by that I penetrating, or projecting character of the tone. It differs mean the erescende and diminnende of a single tone? from a tone which would be designated as strong or lond in that the source of its energy is the brain and nerves. The fitigue resulting from the frequent and prolouged production can not be localized, but is known as general. Hence, muscles can not have been employed which do not beiong naturally to the office of tone production,

In the mechanical world it might be compared to a suspension bridge : it sustains weight elastically. A tone properly made rides upon its support of will and nerve precisely as the train rides along the firm cables of dent's hands? the bridge. The claim is made that the tone must be bone, mnscles, and sinews, is only the medium by of the purpose as above outlined. which the tone may be fully matured. A tone properly equipped with its suggesting adjunct is in itself a work of art, distinct and superior to the body, which is a product of nature. The body contains, or is the seat of, the will, nerves, mucous membrane and vocal functions. npon which and through which that thing of beanty, of life, of vitality, known as voice, is projected into space; so clearly a thing of itself, in itself, that its functional activity is not regarded. It has been compared to the energy of a spirited horse awaiting the summons to go. I think a better comparison would be the splendid energy of the animal in motion under the controlling restraint of the driver. All vitalized tone is under resynonymons with balance. Balance is a significant term to the vocalist. A singer who frees his voice from the the needs of the space to be filled or the sentiment to be portrayed, is properly balancing or vitalizing his tone. He who comprehends fully the critical value of vitality CONVENIENT MAXIMS, FORMULAS, ETC., FOR as differentiated from stress or effort, has knocked at the door of success. If he has the added knowledge that subtle and evasive though it may be vitality is susceptible of unlimited development, he holds the key to the door of success. If he applies this knowledge by faithful practice, the success is assured; for, above all, vitality is the quality upon which more depends than any other in the realm of singling.

#### . . . . . TO VOCAL TEACHERS, ATTENTION!

ers' Exchange. The idea is to raise the standard of proother words, and more briefly: 1. Control the breath.

naturally so vigorous and balanced that if the pupil is fersional work and assist the less experienced teachers 2. Place, or focus the tone. 3. Eliminate needless tanght to breathe well the result is satisfactory, and it any one teacher by himself or through his pupils can 
It often seems as though considerations of register that there is no leacher who is loyal to his ideals but but wherever registers seem to require special and duce all the effect which teacher and pupil are working would be glid to have the features of his work that are separate consideration it is because the three principles for. The songs attempted, and the effects desired, deference. We shall, therefore, select a group of questions

The young lady who was musician enough to be able

He is impatient with his shortcomings, and his effort for

VITALITY is a term which, when applied to singing, your first movement toward making the tone free and

- a. In what part of his work do you introduce this exercise?
- b. In what part of his voice do von begin it? c. Through what arrangement do you usually allow it practiced?
- d. The length of time to be devoted to the exercise?

3. Do you write for the student his first exercises? What are the first printed exercises you place in a stu-

We reserve the right to edit the communications for the physical, since without the body and muscles the tone Teachers' Exchange if, in our opinion, they are too could not be produced. The body, or the combination of verbose, also to return the material if its character fails

#### . \* . \* . AMERICAN SINGERS.

It is not only gratifying but enconraging to budding of American voices to which the world is giving ample testimony. There is hardly a great operatic organization in Italy, France, or England which does not contain one or impressarios are alert to hear and pronounce npon voices order to seenre good results. straint; nnrestrained, it becomes physical. Restraint is of American students abroad. It would be interesting to publish a list of the American vocalists who have the teacher of some great singer, when he claims to have appeared in opera in the last two generations. Perhaps done with his efforts what is really the work of the trammel of muscles, which aim to conflict with the such a list would be a fitting sequence to this brief bit of Almighty; and when this teacher promulgates a formula

## \* \* \* \* VOICE TEACHING.

FREDERICK W. ROOT TIT

THREE DEPARTMENTS OF TONE PRODUCTION.

In correcting faults of vocalization, or, constructively, building a voice, there are only three things to consider, although each of these may be considerably subdivided. be formed in a way to give it resonance; that is, the drawing-room. In the interest of the many voice teachers who are effort of the larynx must be made to the best advantage; readers of THE ETUDE we are planning to form a Teach—and third, all superfluous action must be withdrawn. In item formula. In the first case, the vocal progress is

begin to covere the field, and it is no less true, we believe, would bring a fourth department into this category:

for each month and publish them, asking teachers of ex-cerience who have given thought to the matter montally perience who have given thought to the matter specially who was obliging enough to try to sing alto to balance with the purity and perhaps to the pu presented to reply promptly and in as few words as pos-the half-dozen sopranes set against her in the choir or the combination the spining mostly. We would the able for publication the ensuing month. We would like choral society, has formed a habit of throat which we added to that of hreath management and he must not a manufacture of the tone. So another ucpendid to the most not a manufacture of the tone. So another ucpendid to the most not a manufacture of the tone. to print the answers over the teacher's signature, but will call the register effort. This fault was acquired on only "grip with his diaphragm," but "let go with his will use a son de plane if it is preferred. If answer to the positive side by modue forcing with the breath and throat." In the third case, even though breath and another than the positive side by modue forcing with the breath and throat." In the third case, even though breath another than the positive side by modue forcing with the breath and throat." In the third case, even though breath another than the positive side by modue forcing with the breath and throat." In the third case, even though breath another than the positive side by modue forcing with the breath and throat. sally one of the questions is forwarded it will receive unwarmatable bracing of the throat, and, negatively, by ment and the relaxing of the jaw, etc., be carefully neglect of the tone focus. The cure for it lies in per-

(seeming) "sounding boards" at the bridge of the nose or the hard palate, our three principles in still other phraseology.

In the case of this young lady, it will also be in order for her teacher to reduce the register effort hy some special work regulating the thickness in which the vocal cords produce the faulty tones; but it is not necessary to make an extra department for this subject, as all that is done in this corrective process can be classified in one of the three departments above ennmerated.

These three departments fully cover tone production only, leaving much of execution, etc., to other classifications. But to find out and suggest the remedy for what is wrong in any single tone of any voice, we have only to search minntely in these departments.

Some high authorities admit only two departments. Mr. Shakespeare, of London, as I nuderstand him, sums up the process in this formula, "Grip with the diaphragm and let go with the throat." Indeed, I have seen somewhere a phrase, either originated or quoted, by an eminent pupil of Mr. Shakespeare's, Mr. F. H. Tubbs. which seems to restrict the classification still further and reduce the departments to one, as follows: "Singing is talking while holding the breath." This is excellently suggestive and is a helpful thought, whether or no it be onsidered as adequately covering the ground. The remark occasionally quoted, with a flourish, from Lamperti, "To breathe well is to sing well," is another way of classifying the whole process under a single heading; and though it is sheer nonsense from an educational standpoint, it seems often to be received as the law and gospel of teaching.

It is much to the disadvantage of the science of voiceculture that its most widely-expressed doctrines have vocal students of this country to observe the appreciation come from very high authority. To explain this paradox, let me say that the most celebrated teachers are those who have to do almost exclusively with the heat voices. They get the one highly-endowed voice in each more artists who heard their cradle songs in American thousand students, which does not need to go through homes. In view of the increasing demands of modern the careful, persistent, elementary training which must operatic rôles, it is a significant fact that the Enropean he given to the other nine hundred and ninety-nine in

The public is credulons in these matters, and believes natural act of vocalization, and adjusts the breath to self-congratulation on the part of the American people. of voice training, it is looked upon as amply proven by the results he has obtained. Mr. F. W. Wodell, of Boston, in a recent article, tonches npon this point effectively in these words: "Who has the hest right to write about the singing voice? The successful teacher of singing would seem to be the correct answer. By 'success ful' is meant the teacher who succeeds in securing good results from average material; not the one who merely polishes a vocal gem which nature or some other teacher has shaped for him "

Let us suppose three voice students with very different endowments. One has the gifts to make a world-wide reputation; another the gifts to occupy a first place as First, the hreath must be managed; it must be well church and concert singer in some city, and a third will taken, restrained, and prolonged. Second, the tone must do well if she manages to make her voice passable in the

proves true that "to breathe well is to sing well." In argives or the tone necess. The cure for it lies in per-tanglit, the tone licks character and intensity, attention of the though contention of the thought content of the th Coulty through contraction of the threat nuncles, what is compelling the voice to resonate solely by means of the description of it goes. This is a very inadequate description, but it indicates the scope of a third depart- singing in Philadelphia on the coldest night. My! how

In this connection it is interesting to observe how wachers, to recommend themselves, assume to he specialists in one or another of these departments, instead of educators who take all three into consideration as different cases may require.

Those who are familiar with the advertisements of voice teachers together with books and articles upon the voice placing a specialty;" another would give you to anderstand that he devotes his attention to "correct breathing," and still another to "freedom from local effort;" by which it appears that each of our three departments has its specialists. Of conrse, none of these teachers confines himself to the one department which he advertises; but it is quite probable that he gives the others too little attention. It is, however, true in voice teaching, as in other professions, that the more gifted of the specialists are likely to be more conspicuous and probably better paid than the general practitioners. The teacher whose method is "wonderful" is not he but he whose specialty comes at the right moment to a singer who can effectively advertise the result.

(To be continued.)

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THE vocal editor urges subscribers interested in vocal topics, either as teachers or as pupils, to avail themselves of our question and answer privileges. Every one arrives at a place occasionally where a word or suggestion may be helpful. It shall be onr aim to connect the inquiring thought with the clearest explanation possible. Send your questions direct to H. W. Greene, No. 487 Fifth Ave., New York.

. . . . .

ANSWERS TO VOICE QUESTIONS.

B. E. M.—A heary soprano voice; quality fine; sings flat. Is there any special exercise you would advise?

Girs her scales in half-voice somewhat rapidly: also short arpeggio groups in easy compass, legato first, then staccato. The tendency of the voice to be beavy explains its flattening proclivities.

Alto voice that is breathy.

The staccate groups in Behnke and Plerce Exercises, persistently practised, are the best medicine for this condition. Great care aken to impress upon the punil's mind the importance of stopping the tones sharply

A male voice that lacks resonance

Frequent repetitions of words containing close vowels, such a ringing, clinging, singing; light scale work on the vowel "E," and intelligently directed practice of the consonant suspensions, will aid you in brightening up his voice.

L J. J.—At what age should one begin voice eniture?

That should depend upon the student, and somewhat upon the teacher, it would be safe to place in the hands of a very careful and conscientious teacher voices showing an intelligent degree of promise at a very early age, -- say ten or tweive, -- hnt as a rule young abould neither be encouraged to sing or study until they are at least afteen years of age; boys who are not receiving training in total cheirs abouid wait until their voices have changed and are fairly settled, and their early instruction should be conducted with neck.

Is the "Emerson Voice Method" used in the best conservatories? The Editor is not acquainted with the voice method alluded to, except is not qualified to judge of its merits.

C. C.-Where cau the breathing tube be procured that the Vocal Editor mentioned in the THE ETUDE some time ago? The breathing tube to which I referred can be procured of the

role Supply Co., Philadeiphia, Pa. Price, I think, is \$1.50; all instructions accompany it.

. . . . .

#### A MELBA STORY.

Melba has confessed that one thing turned her head. This is a significant confession for that shrewd, practial Scotch head, which is never turned, even by the

admiration of Czars and wild adoration of the public. fatigued. She told about it sitting at her piano in her rooms.

16. When you sing a solo, let your face be an index of the sale. solishly exacting because of attention. "The idea of look. attention from kings and royal persons and rich people

17. To become an artist one must be susceptible to joy

17. To become an artist one must be susceptible to joy than anything else that ever happened to me. I was true. -Ex.

THE ETUDE

the wind whistled and the snow blew down the streets! At the end of the performance it was exceedingly difficult to get one's carriage. Women in warm wraps were shivering and turning back to the lohby. The pavements were icy and any person preferred the house to the air, for sleet and snow were rolling down.

"As I stepped up to my carriage an old, very old, woman stopped me. She was thinly clad, shabby, and A CROATIAN COMPOSER: Notes toward the study of whise, will recall how one teacher makes "forward the electric lights showed me that her lips were blue. The sight of her struck me keenly. I had been singing 'Lucia,' had been successful, and applanded, and my emotions were strnng np. I noticed how poor she was, but also that she was a very clean, sweet old lady. She walked toward me and said, 'Are you Melba?'

"Yes," I answered.

"'I've been in the top of the house listening to you. I've saved the money for a long time so I could hear yon, and I've come here to wait for you; won't yonwon't yon-please shake hands with me?

"I took the clean old wrinkled face between my hands and kissed her on both cheeks and eyes. She hnrst into who slowly huilds symmetrically in all departments, tears and sobbed, 'God bless you, beantiful heart; God bless von, beantiful heart!

> "I got into my carriage and drove away with that henediction ringing in my ears. It was so sweet; so gniltless of flattery. Many an evening since, when I have finished an aria and the house has broken ont into applause, those dear words, 'God bless you, beautiful heart,' ring clear through everything."

> And to-day the old woman cherishes the great armful of American beanty roses that the great diva crnshed into her arms as she kissed her. It is an event in her life: "The night Melba kissed her."

And Melba will never forget it, for, as she says, it is the only thing that turned her head. She tried eagerly to find ont who the old woman was, but it was useless. She thinks she was probably some antiquated singer.

## . \* . \* . "HINTS TO SINGERS."

BY J. HARRY WHEELER.

Among this well-known and genial teacher's original ideas is a leaflet containing a score or so of valuable "hints." Among them are the following, which all singers should peruse:

1. Avoid singing in the open air at night.

2. Do not sing with the piano against the wall.

3. Never sing in a room filled with furniture, draperies or bric-a-hrac. A carpet deadens the sound.

4. Do not keep late hours. The singer needs rest and

5. When smoking causes expectoration, it dries the pharyux and throat; therefore, it impairs the voice. 6. Never drink spiritnous liquors. Never drink water

7. When singing, never wear anything tight about the

8. Never contract the waist by tight dressing.

9. Never sing long at one time. 10. Never sing just after eating; wait an hour if

11. Do not constantly clear the throat; it is a habit.

12. Do not give too much force to the voice when singing; hy doing so you will be apt to sharp, and produce a shrill, thin tone, and the vocal cords will be liable to strike together, cansing the voice to break.

13. It is better to stand when practicing vocal exer- Hauptmann. cises; one can place the tone better, hreathe better, and execute better.

14. After singing in a warm room cover the throat when you go ont, but at no other time.

15. Never go ont to your singing lesson or rehearsal

The talk was about singers who grew demanding and your soul. Your hearers will also always feel as you

arming my head!" she said. "But I'll tell you something that came nearer spectting my opinion of myself possess a warm heart, loving all that is noble, good, and song. Cacophony appears to some of our modern harmonists anythmate nearer spectting my opinion of myself possess a warm heart, loving all that is noble, good, and song. Cacophony appears to some of our modern harmonists nationally desimble and original.



Joseph Haydn. By W. H. HADOW. McMillan & Co. Price, \$1.25.

In these days when the question of nationality in music is exercising the minds of the musical public, a book like the one above deserves attention. We have always considered Haydu as a German composer, actuated and impelled by the elements of the true German character. Mr. Hadow, in this work, makes an analysis of Haydn's mnsic; claims that it does not display real German characteristics. This step done, he takes up Haydn in relation to his family descent and environment and lays the ground for his claim that he was, in all probability, of Croatian blood. It may be of interest to those whose geography has become a little rusty to know that Croatia is a district in Austria bordering on the Adriatic Sea, south of Trieste. The Croats are Slavonic in origin and were a migratory people. The district in which Haydn was born contained many Croats, and the three languages, German, Hungarian, and Croatian, were used in that locality.

The analysis of Haydn's music and its essential characteristics shows that his sunny geniality and nuaffeeted light-heartedness belongs rather to the Slavonic than to the Teutonic race.

Mr. Hadow's next step is to give examples of weliknown Croatian melodies, and then to quote compositions of Haydn which show variants of these melodies. Among others, he gives the Croatlan original of the well-known Anstrian hymn.

We do not feel that we can decide if Mr. Hadow has definitely made out his claim, but there is no denying that he has presented a strong case, and at the same time given to the public an interesting and readable

A SHORT TREATISE ON THE ANALYSIS OF MU-SICAL FORM. By J. G. ZABRISKIE and A. F. SCHLINGHEYDE. Paper, 50 cents.

This work presents a considerable portion of the subject of musical form in a new way

Compositions which fall under the typical forms are mentioned and a minute analysis given, which, at the same time, impresses the principles of analysis and form npon the papil's mind. A list of compositions properly classed is given, which is certainly a nseful feature of the book.

What we find to commend, however, is chiefly the plan of the book, which adapts it to the use of the average teacher and student, since the pieces referred to are all standard and well-known works.

-I can not conceive of the spirit of music otherwise than In love .- Wagner.

-Music is a higher manifestation than all wisdom and philosophy .- Beethoren.

-Music is the greatest paluter of soul-conditions, and the worst of all for material objects. - Ambros.

-Where there is much good may we speak of failures, where there is much of bad should we seek the good .-

-In Mozart's day, owing to the infancy of the art, it was impossible for a composer to express himself fully. Much of the simplicity we admire in Mozart is not temperamental, but due to the limited technic of his age.

-Modern song delights In dissonances, which are not resolved and are to express the most extremely disquieted states of mind. It gives itself up to recitatives and seizes with avidity upon tragic text which do not admit of a melodic garb, and disdains that expressive cantilene which has hitherto passed for an essential feature of

# BY FURNISHINGS.

BY DR. ARNOLD HELLER.

Translated by F. LEONARD.

who has not heard the complaint that this or that piano, ual tone of the instrument, come to the listener in the though carefully selected in the warerooms, does not sound so well in the owner's house as it did in the shop : that the tone has lost its brilliancy and power. The dealer, to prove the truth of his assurance that any strument stands. He fluds-to choose a typical case-a room of moderate height, of moderate size, lighted by two windows. It serves for drawing room, as well as are hung with heavy draperies, which, like teu large pianoforte what it is. pillars, reach nearly to the top of the room and cover a large part of the four walls. On the wall shove the piano hangs a large painting, three feet square, with a waves which would rise through a space as long as the any time deceived by it. picture frame.

the door and window, stands a large upholstered sofa, a high pressure times it is difficult to hold back. The table with a thick cover, and several upholstered chairs. approval of friends is sweet; the applause of the public All these articles of furuiture, together with the portiones is inspiring, and when once these bonbons have been and curtains, make a receptacle for the sounds which is tasted, it is hard to forget them, and unpleasant to settle almost sphere-shaped. It is quite completed by thick down to humdrum life again and days of toil and study. plush rugs on the floor, and one rug lies under the very It is well to test our strength. It is well to try our pedals of the pianoforte. Numerous other objects in wings. It is well to take the proper observations to see the room-a pier glass, a flower-stand, an easel, busts, whither we are drifting. But real growth is not in these statuettes, a music-stand, a tall lamp, etc.-have little things. It is far more than feats of gymnastics, or flying, effect on the tone, and the ceiling, which is bare, does or boxing the compass, or the approval of friends, or the

To understand the effect of this arrangement of fnrniset in motion by the player are communicated by the no art. sounding board to the sir without, and hy that to our ears. Since in an upright piano the sounding board the principles of the race-course. This undue haste for stands parallel to the wall, most of the vibrations are results permeates all branches of study and business, thrown against the wall and are reflected from that, French in twelve easy lessous. German understood from traveling just as rays of light do.

A very pretty experiment can be performed in a dark weeks. Science in a nutshell. and empty room with hare walls, to illustrate this prindies are placed so that the flames correspond with the oue! two! three! go! and Old Nick take the laggard, treble. The middle register and the bass respectively strongest light will then be seen above and beside the survivor, Blind Tom, and he is an idiot. piane at the right, and below and beside it at the left. walls and ceiling gives light in the middle of the room, industry in study. as one cau see, if at some distance from the piano he turns a page of print first toward the light and then

these mys of light. They strike against the wall, below, gourd, which does all its growing, maturing, and dying above, and at the sides. Some are carried farther by walls, ceiling, and floor, and some are reflected from all small, criming and come are redecest from all those surfaces into the middle of the room. Only a small proportion of the sounds comes directly into the room through the cracks and joints in the front of the vibrations of the case, which may be felt by the fingers.

HOW THE TONE OF THE PIANO IS AFFECTED ment of the sound-waves. The portières and curtains on each side of the piano completely swallow up any waves which reach them from treble and bass, the frame of the picture shnts in the sound of about five octaves in the middle of the piauo, and the sound which would pass along the floor from the same set of strings is stopped by the rugs. Consequently but few of the THERE is probably no maker or seller of pianofortes sound-waves, and therefore but a small part of the origi-

middle of the room. The quality of tone is influenced also and as follows : From Helmholtz's experiments we know that a tone is a result of the union of many different tones, of which change in the piano must be due solely to its new snr- the root is usually the strongest and loudest. On the roundings, goes to examine the room in which the in- strength and number of the upper (partial) tones depeuds color or quality as we distinguish it in various instruments. If the progress of such a sound is interrupted, not only will its strength be lessened, but many music-room, and is furnished accordingly. Both win- of those weaker over-tones, which are especially faint in dows are on one side of the room, and the piano stands the pianoforte tone, will vanish, and with them will against the adjoining wall, not two feet from the window disappear the rich, brilliant, sympathetic tone which is on the left, and harely three feet from the door on the the result of weeks of mechanical work of all the disright. The windows and the three doors of the room coveries and inventions which have made the modern

WITHOUT HASTE, WITHOUT REST .- "Ohne Hast aber heavy frame so deep from front to back that its lower ohne Rast." says Goethe the German poet. This should concave surface completely covers the space between the be the motto of every aspirant for musical honors. piano and the wall, and reflects downward all the sound- Superficiality soon exhausts itself, and men are not at

The temptation is very great to make use of talent Against the wall opposite the pisuo, like that between before it is properly instructed and developed. In these

hurrahs of the populace.

The student or teacher whose sole object is to accomture upon the tone of the piano we must remember how plish any or either or all of the above-mentioned things the sound-waves travel to the ear of a person sitting in has not yet arrived at the shadow of a glimmering of an the middle of the room. The vibrations of the strings understanding of the first principles of his art. He has

Too much of our study and teaching is conducted on the word "go." A fortune in a day. Whiskers in six

So our pupils are stood up in s row like horses, with ciple. In the open back of an npright piano three can the prize of public approval placed before them, and it's

Where are the prodigies of the last twenty years, who. are at equal distances from each other and from a line having talent, were pressed by nawise guardians into exactly parallel with the wall. After the caudles are public life, and thus lost, or failed to form, the habit of lighted the piano must be pushed near to the wall. The severe practice and study? We can remember but one

It is true that Mozart and Liszt, and some others of From these centers it spreads over the wall ou all sides, their ilk, were early "brought out," and the world went growing gradually fainter. The side-walls, ceiling, and wild over their wonderful talent and genius; but a kind floor are also lighted, but more faintly and in proportion Providence somehow saved them from their friends, and to their distance from the piano. The reflection from the whole earth is blessed by the result of their untiring

The candle of feverish hurry and impatience is soon burnt out. Surface-mining never yields the largest diamonds or the richest ore. Better he a century plant, The sound-waves travel in exactly the same way as that is a hundred years in coming to its beauty, than the in a single day.

Thoronghness is better than cheap applause, and

From these observations we find that the furnishings sharpen the major; the finger post that shows the way printer's "pi" may furnish some amusement to our of floor and walls are a serious hindrance to the move-which itself can never go-are emblems of the teacher. readers,

#### SELF-EXALTATION.

A PUPIL of a famous music teacher went to him one

"I am completely discouraged, for I don't seem to make much progress." The young man, so the story goes, went on to state the particulars, to all of which the teacher listened patiently, and then he coolly remarked : "It is not at all strange why you do not progress."

You can tell me how to improve?" said the pupil

"I can. It is a very simple explanation. You exalt yourself instead of your art. When you forget your own personality you will begin to comprehend the meaning of music · not before '1

Hereiu lies the secret of nine-tenths of the failures of our ambitious amateur musicians : They are so wrapped up in their own importance that they forget everything

In starting out to study any particular subject, it will be found that the more time and attention one devotes to its pursuit the more the field broadens and the further away seems the object of attainment. In other words. the moment we make up our minds to solve carefully the meaning of an intricate subject, that moment we are confronted with numberless problems that seem to confuse us instead of leading us in the right path. We are n a condition such as Pandora found herself in when she opened that famous box, and everything appears to bein a chaotic state. In one sense, we are in the densest of clouds, through which, it would seem, the sunlight could never penetrate. At this point we should stop and rest; then harmony and light will come out of the discord and darkness

Many and many a musician has come to grief through self exaltation, and it has been the means of his reaching only a very low height of musical progression.

The person who exalts himself above all the musical knowledge that is possible simply dwarfs his own growth, shuts the door of advancement in his own face, and comes to a standstill. The instant a person thinks that there is no more for him to learn, that instant he makes it impossible for him to do so, because he limits his ability to grasp any further knowledge. As soon as he sees his error he begins to think, and then the ideas follow one another so rapidly that he naturally becomes

The fact that you can play a little better than your brother musician ought to inspire you with still higher aspirations to beat your own record ; for, no matter how skilful you may be, there is still more for you to learn. You ought to be happy in the thought that you will never reach the top of the ladder. The satisfaction and cictory consist in the climbing. It is not because music is clusive; she never leads you astray. She is generous, kind, yet severe ; cousiderate, painstaking, thorough.

It matters not whether you are an amateur or a must cian of the highest standing; you can not afford to indulge in self-exaltation. If you persist in it, the fair goddess will smile ou you no more.-Ex.

-The following typographical eccentricities appeared under the heading of the "The Court, Balmoral," iu s great London "daily" Mdlle. Pancera had the honour of playing the following

selections on the pianoforte before the Queen and the Fantasie C. dur I Satz ..... Chonin. Melodie Russe, "Le Rossignot" Ala- Liszt. Studie gio Moll, "La Campanella". Paganini-Liszt. Cadenz aus dem a Moll Conart ....... Grieg.
A L'Espagnole Cowen Waldesrau schen Liszt. 

Chopin, Thalherg, Liszt, pixis Herz .. Czerny. -The houe which, although it can not cut, can The solution (or digestion) of the above specimen of

will appear ou the market soon after the time this number of THE ETUDE reaches the subscribers. Several chapters on American composers have been added, together with a chapter on musical form. These additions have delayed the issuing of the work. All special offers are now withdrawn. The price of the book is \$1.50. We have a very scant supply of material that deals with the works of the great composers. This book gives a description of some of the great piano works. Programs are selected and comment made on the various pieces. The work was principally designed for musical clubs. Those who are familiar with "How to Understand Music" find in this work a companion book.

. . . . . THERE will be a supplement in the next issue of a make this picture a real work of art. One of the finest artists in this city has been jutrusted with the reproduction. We will also print in the music pages one of Mendelssohn's most attractive piano compositions. Prelude in E minor.

WHEN the new work of Mathews is out there will be but one only of the five new works to appear-Clarke's "Harmony," which we hope to have out this spring. It is the only one we have on our Special Offer list. We work on theory is hy one of our foremost musiciaus, who has taught harmony for thirty years, and we can confidently look for a valuable and original work. At the mte the proof is being received from the printer the scribers. work will not be long in press. If you have not subscribed for it, do so without delay.

Vadis," a tale of the time of Nero, by Sieukiewicz. This novel is the greatest of all work of historical fiction and is more read just now than any other work by thus keeping you in touch with the very best and latest been published. They have had a very large sale. American or foreign writers. We send this edition post-selections for your pupils. We bill these at an exceedpaid for only 75 cents.

Wz will issue this month a new volume of four-hand music, graded and fingered. It will be called "New Four Hand Folio." It will contain about fifty pages of interesting piano duets, which are not so pleutiful. This rolame will not be placed on Special Offer list, but will be sent out to our patrons in the monthly new music.

\_ \* \_ \* \_ THIS is the last chance to subscribe to the "Sight-Reading Albam," by C. W. Landon. The book is all in press, and will be sent out before the end of the month. A more pleasing set of pieces has never been issued. Besides, it has the sight reading feature, which is new. Mr. Landon has been over a year preparing this volume. He has ransacked the whole literature of piano for material. The work can be had this month for 25 cents, poetpaid; but next month double the amount will not

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THE new work by W. S. B. Mathews, which has been drawal. We are doing our ntmost to make the journal announced under the title of "Evenings with Great more valuable to the teachers and students with each Composers," has been altered in uame. It will appear issue. We will continue the enlarged issue, supplements in print as "The Masters and Their Music." The book will be given from time to time as promised, and we are corresponding continually with the greatest writers. teachers, and thinkers on musical subjects with regard to their future contributions to our pages. Our reputation has been that this journal is the most valuable of its advertising pages. There is no doubt but that both of kind to its constituents of any that has ever been published. We hope to uphold this opinion, . \* . \* .

WE will continue to give the same valuable premiums for new subscriptious as in the past and trust every one of our subscribers, when they renew, will at least try to send us one or more new subscriptions from among their musical friends Send for our complete Premium List. We shall also be pleased to send several sample copies to assist in obtaining the subscriptious. In addition to the regular premiums which you will receive for the sending large-size portrait of Mendelssohu. We are aiming to of subscriptions of others to ns, we will offer, during the month of March, five dollars' worth of books selected from our catalogue to the person sending the largest club. Perhaps, with the addition of one or two names to the list which you have already secured, you will be able to obtain this additional premium at no additional cost or trouble to yourself at all.

WE have made a special effort this season to have a large and varied line of new Easter services, anthems, will book subscribers for the work for 50 cents. This and songs. We shall be pleased to send sample copies on sale, upon application. If you have not already dealt with us, here is an opportunity to open an account, which we should be pleased to do with any of our snb-

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ingly low rate, and any that are not disposed of can be returned at the end of the teaching season, in June or

DURING the present season the business connected with this journal, that of snpplying the wants of music music, has been very successful. We receive words of three largest clubs of subscribers sent in during the commendation every day, not only of the good print, etc., month of January. The third prize has been duplicated, terms and discounts, not to mention the most important winners are: of all, that of promptness. It is our aim to attend to First Prize. - Miss Carrie Bordlemay, Lebanon, Pa. all orders, to as great an extent as possible, the same day on which they are received. We do this, and no matter whether the order is received at nine o'clock in the Ind., Mr. J. E. P. Aldons, Hamilton, Out., Canada. morning or at six o'clock in the evening it receives at-THE circulation of THE ETUDE during the past two tention immediately. This has meant, in order to fulfil stimulus to teachers. Many have sent in large clubs, nouths has increased to an extent far beyond our expectations; this is due, no doubt, to a great extent, to the irm support with which the teachers throughout the not dealt with us, or have had any cause for dissatisfac country have favored us. We have tried in every possition elsewhere, we would suggest that you simply give will derive, we trust will compensate all for the efforts

WE have sent to the advance subscribers during the past month the new book by Mr. Sefton, "How to Teach: How to Study." An advertisement of this work will be found elsewhere in this issue. This has been very attractively presented from the publisher's standpoint, aud we have had a number of commendations from those who have had a chance, the short time since it has been issued, of examining it. Mr. Sefton is particularly well suited for writing on this subject. The work is designed as an aid to every teacher. The price is small. It retails for fifty ceuts.

As this issue goes to press, we are about to seud to the advauce subscribers two new works,-"First Dauce Album" and "Third and Fourth Grade Pieces." An advertisement of both of these will also be found in onr scribers have placed in them. The first is a collection of dances in the first and second grades, making extraordinarily pleasing material where something easy is desired.

The second work is the second of a series which we are publishing,-"First and Second Grade Pieces,"-being the first designed to accompany Mathews' "Standard Graded Course " and has had unprecedented success. This collection is just as good and we feel sure that it will give as great satisfaction. They are all printed on good paper and published in our usual substantial manner for books of this kind.

The "First Dance Album" retails for seventy-five cents, and the "Third and Fourth Grade Pieces" for one dollar. A liberal discount to the profession.

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DURING the month we reprinted the second volume of Mr W S B Mathews' well-known course, "Studies in Phrasing, Memorizing, and Interpretation," This onree consists of three books suitable for use in the different grades from the second to the fifth. The work conresents the fruit of many years' experience in teaching and the unusual success in securing the finer qualities of artistic playing and musical intelligence from pupils. If you have not used these works, we should a pleased to send any or all of them to you on inspec-

Another work reprinted during the past month is our EACH mouth during the teaching season, from No- popular edition of the thirty selected Studies of Stephen vember until May, we send out to those of our patrons Heller. Our edition is selected from Op. 45, 46, and 47. We have been offering a fine cloth edition of "Quo and subscribers who desire them, about ten pieces of new They have been revised and edited by the leading teachmusic; that is, they are the very latest publications, sent ers of the country, and the whole set is closely graded, to you immediately upon their sppearing on the market, and no fiver edition of these favorite studies has ever

We would draw attention to the notice, in another July, so that the only expense which this is, is the trans- column in this issue, of our prizes, both for musical portation in sending to you, which the extra discount writers and composers. Full particulars will there be we allow more than pays for, if you only used one or found. Our efforts in this direction before have drawn two pieces from each bundle. Seud to us for special forth a great deal of talent, perhaps unknown even to circular on this subject, or let us send you one month on those who possessed it. We have already heard from quite a number of musical writers and we hope to hear from all who have any desire to compete.

In accordance with our January issue we herewith teachers and colleges with everything in the line of announce the winners of the special prizes offered for the in the editions which we publish, but also of our liberal as two parties sent in exactly the same number. The

Second Prize .- Miss H. E. Crolius, New York City. Third Prize .- Miss Adelaide Packard, New Albany,

ble manner to prove worthy of this support. It is our us a trial; at least, let us send to you a complete line of they have made. We will offer special prizes from time interior. intention to continue carefully and diligently on the catalogues, which will cost you nothing hut the postal to time, and trust that the active interest of our friends

always try to make the signs for repetition-D. C. and D. S .- very plain, so that any one may know how the piece is to be played. It must also be remembered that in printing a large number of copies it is not policy to can save two pages, and devote that to another piece, why should we not do so? The very best and the most for the money is our policy.

turning the proof in rapidly, and we can promise a hook that will be made up in the very best style, the matter the eye will make the student acquainted with the most essential details-a factor in book-making that is of the ntmost importance to the student, who should not be hampered with the labor of reading through a mass of matter in order to reach the special principle involved. . . . . .

-MR. Sousa has often told how he gets inspiration for his marches. He says it usually comes on a Fourth of July or Memorial Day, when he hears a hand play and watches soldiers parading. The feeling of putriotism, or hrotherhood, or whatever it is that softens the heart over a specially splendid military spectacle, seizes upon him. Pretty soon, when the band music dies in the ear, Mr. Sonsa begins lowardly to whistle a new tone. He drnms it off on the piano, and in a few months all America is whistling it with him.

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Besides two charts with the printed staff, the partitioned box contains all the characters of notation made of black cardboard. There are several ingenions devices simplifying the manipulation of these, such as notes to poetic and to musical treatment, and so to song. with larger lines through, above, and below them, and Mr. Greene has given an artistic rendering to a poetic the "chord note " Price of box, \$3.00.

#### MUSIC IN THIS ISSUE.

"HUMORESKE," by Fritz Kauffman, is a fair example to play. of music of this character-not humorous in the ordinary sense of the word, meaning funny, but conveying a spirit of lightness and gaiety. The opening strain in the left hand may well stand for the village bassoon player, whom Beethoven introduced in the scherzo of the Fifth Symphony. The staccato marks should be carefully observed. by Engelmann is not necessarily a picture of recent The middle portion in F anggests an airy lightness and game that must be brought out, while the three staccato notes for the right hand might be played with a suggestion of hesitation, such as might he used in ballet

abridged shape. To these we would say that we in his snite in G minor (Op. 162) for pianoforte, which we print in this number, shows all of Raff's leading characteristics and also the peculiar features which distinguish the "Ländler" of German rural districts "A Rustie Dance " with its flowing melodions opening. waste pages. If by marking a piece D. C. or D. S. we gradually working up to a more vigorous theme and then sinking back to a quieter mood again, displays the simple, nnaffected life of the common people, whose joy and recreation is in the village dance and open air festivities.

ANOTHER waltz, but very different in style from the EVERY indication points to a large advance sale for first one, is "Valse Sentimentale" by Charles Mayer. Dr. Clarke's new work on harmony. The printers are It is a true drawing-room piece and hreathes the air of refined, polished society, a circle in which the composer, himself a finished player, was a great favorite. The on each page arranged in such manner that one glance of melody should be clearly defined and brought out, not in the style of a piece which is to accompany dancing, but in such manner as to portray the spirit of the waltz in a polished way. It must be remembered that a difference exists between the two styles of composition, the latter being a much more artistic form, admitting of a great variety in interpretation.

WHAT a favorite is the dainty little "Gavotte," from Ambroise Thomas' celebrated opera "Mignon!" Once heard, the captivating melody never leaves one entirely, hnt exists in a more or less elnsive form that is at times perfectly tantalizing. The piece is worthy of study and careful practice, and, indeed, needs it to insure an artistic rendering. The reiterated notes in the left hand must not have too great prominence, and the phrasing in the melody, which follows the original voice part, is to be closely observed. The piece will never grow old to you.

MOZART was able to write the characteristic rhythmic and melodic figures of any people, and has left us more than a few examples of such music. The "Turkish Rondo" in A minor which forms the finale to the sonata beginning with a theme and variations in A major is not to he rendered in a sleepy, slow, smooth style, but rather with a semi-harharic rnggedness and wildness snggestive of the clash of cymbals, the heat of drams, even firing of muskets, such as accompanies the military music of the Turkish and Arabian people. The rhythmic and dynamic effects are to be holdly carried ont, since they are thoroughly characteristic.

To the ensemble class of the teacher, and for the social circle, we offer a hrilliant fonr-hand piece, " La Premiere like them after once examining them, and that you will Dansense," by Zitterbart. The flavor of the stage, of spangles and laces, of an intricate maze of evolutions, pirouetting of all kinds, is distinctly to he traced in this piece. One can even feel the changing tone-color of the various orchestral instruments in this piece. We nrge that it he played with life and plenty of "go," even as if it were the music of one portion of a ballet spectacle. These suggestions are made for the benefit of the imaginative pupil and those who find help in ideas for a poetic reading of a composition. It is possible to get variety of rendering by using characteristic styles of execution such as are found in various inatruments, the string hand, wood-wind, or brass.

"QUIETUDE." The idea is one that lends itself readily text, and written a song that should be useful, especially to teachers and students of vocal music. The "talking on a tnne," which the song demands in some places, will tak the technic of a singer, yet should promote ease of articulation. The accompanist has an important part of control of some time ago, and I am very much pleased with the control of some time ago, and I am very much pleased with the control of songs; it contains. Malitax Norshill.

Now, when the spirit of the nation is stirred by the conrse of political events, the force of music is not to he slighted, as a means of stimulating patriotic fire, and it is not astonishing that expression should be found in a martial thems. The "Volunteer" march and two-step events, but it has a zest and spirit that fit in with the spirit of "the volunteer," who is ready to do his duty and to stand by his colors.

THOSE of THE ETUDE readers who pay attention to the all that has been said in its dayor is sound truth. I as come of current literature have noted the favor of the sure, that I shall enjoy teaching from it and my little music. Hamor is possible in music only if the player conrect of current literature have noted the favor of the French forms of verse, such as the rondeau, rondel, trio-

SOME of our subscribers have complained because we RAFF's music is, with hut little exception, thoroughly Let, etc. Mr. Nicholas Douty, a favorite tenor and Solution of superineer native complained to because we have printed, in our musical suppliement, pieces in an implication and pleasing. The excerpt from a movement teacher, of Philadelphia, has set to music a dainty trial. -"Rose Kissed Me To-day." The music speaks for itself and needs no interpretation from the writer. The song is adapted to a tenor or a mezzo-soprano voice Delicacy and fineness of treatment are absolutely necess sary in rendering this song.



Teachers and students will find in E. M. Sefton's "How to Teach: How to Stndy?" many helpful sngges-tions. The plan of frequent interrogation I have found to be the only one giving evidence of a child's receptivity of instruction. The chapter on child nature is especially interesting. MRS. R. A. BOVETT

I do feel that I want to express my delight with Mr. Sefton's valuable little work, "How to Teach: How to Study." One does not know how to put it aside nor where to find a stopping place either. And it is so rich in thought too, one returns for renewed drafts with avidity. Those not in possession can not know their avidity. Those not in possession can be loss. I hespeak its doing much good.

Mrs. S. Buffun.

Have received Selton's "How to Teach: How to Stndy," and I am delighted with it. I feel certain it will prove helpful not only to goung teachers hut to those of more experience. Miss Julia Chaphax.

"How to Teach: How to Study" has been a source of comfort as well as advice to me already, even though I have had it but a short time. Every young teacher, especially, should possess a copy of this little friend.

I am perfectly delighted with THE ETUDE; it is the most valuable journal I possess. Ella Famplin. Your magazine, THE ETUDE, has been of great help to

me, and I have profited by its tested suggestions.

FLORENCE V. CANTIENY. I received "Alcestis" to-day, and am so well pleased

with it that I hasten to get this order in hefore your holi-day offer expires. M. KATHARINE THOMAS.

I received Clarke's "Dictionary" last week. Think it a valuable book and am very glad to have it.

MARTHA E. ALMY.

My patrons are very much pleased with the plain print and good quality of paper of your music.

BESS L. SPRING.

I have pursued your New Exercises in the "Construc tion of Melodies" with great interest. I should think the book would be of great value to students of composition and have no doubt I shall be able to make use of it in my own classes in this institution, the New England Conservatory of Music, Boston, Mass. It certainly fills a niche which is not already taken np, either by the study of Harmony or of Connterpoint, and I shall be very glad to recommend it to my papils.

G. W. CHADWICK, Musical Director.

Morris' "Writing Primer" which you sent for inspection, has been received and duly inspected. I am so well pleased with the work that I have decided to use it in my class.

MISS L. W. DENNIS.

I am delighted with your publications and enjoy using them for my pupils very much.

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MARTHA D. W. WHEELER.

I wish to tell you how very much I have enjoyed "European Reminiscences," by Elson. I have found it a book full of interest from beginning to end, and a story charmingly toid. I should recommend it to any one, whether musician or otherwise. HELEN E. HICKS.

Am more than pleased with "Touch and Technic," by JOSEPHINE FITZ GERALD.

I find Miss Shimer's work, "Introductory to Touch and Technic," an able and clear exposition of the principles and ideas upon which the latter is hased, and shall certainly use it for preparatory work.

A. MARIE MERRICK.

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